Microphones · Headphones · Wireless Microphones · Wireless Headphones · Headsets · Electroacoustical Components

AKG Acoustics GmbH
Lemböckgasse 21–25, P.O.B. 158, A-1230 Vienna/AUSTRIA, Tel: (43 1) 86 654-0*, Fax: (43 1) 86 654-7516, www.akg.com, e-mail: sales@akg.com

AKG Acoustics GmbH
Bodenseestraße 228, D-81243 München/GERMANY, Tel: (49 89) 87 16-0, Fax: (49 89) 87 16-200, www.akg-acoustics.de, e-mail: info@akg-acoustics.de

AKG ACOUSTICS, U.S.
914 Airpark Center Drive, Nashville, TN 37217, U.S.A., Tel: (615) 620-3800, Fax: (615) 620-3875, www.akgusa.com, e-mail: akgusa@harman.com

For other products and distributors worldwide see our website: www.akg.com

Specifications subject to change without notice.

A Harman International Company

10/01/04

AKG ACOUSTICS

FULL LINE CATALOG

microphones

wireless systems

automixers

headsets

mic accessories

headphones

conferencing systems

2005

A Harman International Company

Key to Product Name Prefixes and Suffixes

AKG model designations contain letters that provide a key to important features of the product. This alphabetical list is an overview of what these letters mean:

(P) Microphone, Headphone, and System Prefixes:

"C" Microphone with condenser transducer, e.g., C 12, C 414 B-XLS, etc.

"CK" Microphone capsule with condenser transducer, e.g., CK 61, CK 91, etc.

"D" Microphone with dynamic transducer, e.g., D 112, D 770, etc.

"DB" Double bass pickup, e.g., DB-1

"HSC" Headset with condenser microphone, e.g., HSC 200

"HSD" Headset with dynamic microphone, e.g., HSD 200

"HT" Handheld transmitter for wireless systems, e.g., HT 300 etc.

"K" Any type of headphones, e.g., K 141 M, K 240 M, etc.

"PT" Bodypack transmitter for wireless systems, e.g., PT 300 etc.

"SE" Condenser microphone supply unit, e.g., SE 300

"SR" Stationary receiver for wireless systems, e.g., SR 300 etc.

"WMS" Wireless microphone system, e.g., WMS 300 etc.

(P) Accessory Prefixes:

"A" Any type of adapter, e.g., A 48 V, A 61, A 91, etc.

"B" Battery power supply, e.g., B 18, B 29, etc.

"GN" Gooseneck for Discreet Acoustics microphones, e.g., GN 15 E, GN 30 E, etc.

"GNS" Gooseneck system, e.g., GNS 36

"H" Any type of support, e.g., H 10, H 38, H 40/1, etc.

"KA" Camera adapter, e.g., KA 38

"MK" Microphone cable, e.g., MK 90/3, MK-Solid, etc.

"MPA" Microphone phantom power adapter, e.g., MPA III

"MSH" Microphone gooseneck, e.g., MSH 70, MSH 80, etc.

"N" AC power supply e.g., N 12 VR, N 62, etc.

"PF" Pop filter, e.g., PF 100

"SA" Stand adapter, e.g., SA 60, SA 41, etc.

"ST" Any type of stand, e.g., ST 1, ST 45, etc.

"VR" Extension tube, e.g., VR 61, VR 91, etc.

"W" Any type of windscreen, e.g., W 23, W 90, W 414, etc.

(S) Microphone, Headphone, and System Suffixes:

"B" Microphones with bass rolloff or bass cut filter, e.g., C 391 B, C, 480 B, etc.

"/B" Microphone with a mini jack plug for connection to battery operated equipment, e.g., C 416/B, C 417/B, etc.

"BL" Boundary layer microphone, e.g., C 400 BL, C 547 BL, etc.

"C" Miniature microphone with cardioid polar pattern, e.g., CK 97-C

"CM" Microphone designed for installation in the ceiling, e.g., C 562 CM

"comb" Microphone shipped complete with preamplifier, capsule, and the most useful accessories, such as the C 747 comb

"CVR" Miniature microphone with cardioid polar pattern and integrated extension tube, e.g., CK 97-CVR

"DF" Headphones with diffuse-field equalization, e.g., K 240 DF

"E" Identifies old models with XLR connector as opposed to versions with (German) DIN connector, e.g. C 535 EB, C 568 EB

"IR" Infrared wireless headphones, e.g., K 311 IR etc.

"L" Switchcraft connector

"M" Headphones for monitoring use, e.g., K 141 M, K 240 M, etc.

"O" Miniature microphone with omnidirectional polar pattern, e.g., CK 97-O

"oc" Open cable ends

"P" Flesh tone

"PP" Phantom power adapter

"S" Microphone with ON/OFF switch, e.g., D 880 S, C 1000 S

"sh" Lemo connector

"TL" Microphone with no output transformer, e.g., C 414 B-TLII

"UHF" Wireless headphones using UHF technology, e.g., K 405 UHF

"ULS" Ultra Linear System microphone technology that ensures exceptional linearity for all transfer characteristics of the preamplifier, e.g., C 414 B-XLS, C 480 B-ULS, etc.

"VR" Stands for "Vintage Revival" in "C 12 VR".

"/W" White version of a microphone that is available in several colors

This catalog contains the complete range of professional products currently being offered by AKG U.S. as of September 1, 2004.

PLEASE NOTE:

If you need further information on architects' and engineers' specifications for certain products, please get it from our website, http://www.akgusa.com.

AKG – The Story of a Legendary Brand

For more than five decades, AKG has been a leading manufacturer of microphones and headphones to the highest standards of quality and reliability. In 1947, AKG was established in Vienna, Austria, the musical home of the greatest composers of all time, Beethoven, Mozart, Brahms, Schubert, Mahler, Schönberg, and, of course, the Strauss family.

Starting out as a two-man company, AKG grew into a leading audio manufacturer with more than 1,500 international patents. The related experience and engineering know-how are the foundation of the unique sound of AKG products as well as the reputation and popularity of the legendary AKG brand. Today, AKG products are available throughout the world and have become a standard in many radio and TV studios. Did you know that according to the 1990 Billboard Survey every US recording studio uses at least one AKG product?

A strategy of engineering innovation, cost efficient production, and identifying and responding to new trends early on is the mainstay of the company's success. As a result, growth rates for the relatively new lines of sound system, wireless, telecom, and OEM products have been rising year after year. AKG's core lines of headphones, studio, and performance microphones have been a sound foundation of continued success that is constantly enlarged and strengthened with innovative, new products. AKG has unique engineering resources to meet the challenges of the future.

Should you find no product for your specific application in this Catalog, please post to the AKG Forum at www.akg.com. We also appreciate any suggestions for improvements, new products, or other ideas you may post to the Forum.

"When it comes to microphones, headphones, conference systems, sound system and PA products, choose AKG. The engineering competence and worldwide reputation of the AKG brand give you the confidence of using equipment meeting the highest standards of quality and reliability."

Dr. Hugo Lenhard-Backhaus – CEO, AKG Vienna

Table of Contents

Studio/Broadcast/Stage

C 12 VR 2
SOLIDTUBE 2
C 414 B-XLS 3
C 414 B-XL II 3
C 426 B comb 3
C 4000 B 4
C 4500 B-BC 4
C 3000 B 5
C 2000 B 5
C 1000 S 5
C 451 B 6
C 568 B 6
D 230 6
CK 77 WR/ C 577 WR 7
C 417 7
CK 55 L 7
C 477 WR 7

AKG Blue Line

SE 300B 8
C 391 B 8
CK 91 8
CK 92 8
CK 93 8
CK 94 8
CK 97-O 8
CK 97-C 8
CK 97-CVR 8
CK 98 8

Ultra Linear Series

C 480 B 9
C 480 B comb-ULS 61 9
CK 61-ULS 9
CK 62-ULS 9
CK 63-ULS 9
CK 69-ULS 9

C 535 EB 10
D 112 10

Emotion TriPower Series

D 3700M/D 3700 SM Tri-Power 11
D 3800M Tri-Power 11
C 5900M Tri-Power 11

Emotion Series

D 440 Emotion Series 12
D 550 Emotion Series 12
D 660 S Emotion Series 12
D 770 Emotion Series 13
D 880M/D 880SM S Emotion Series 13
C 900M Emotion Series 13

MicroMic III Series

C 411 14
C 416 14
C 418 14
D 409 14
C 419 14
C 420 15
C 430 15
C 444 L 15
B 15 15
B 29L 15
Accessories 15

Installed Sound

C 562 BL 16
C 562 CM 16

Headsets

HSD 200 SR/OC 16
HSC 200 16

C 747 17
D 542/D 542 ST-S 17
D 58 E 17

Discreet Acoustics Modular-Series

CK 31 18
CK 32 18
CK 33 18
CK 47 18
CK 80 18
GN 15 19
GN 15 E 19
GN 15 ES 19
GN 15 HT 19
GN 30 19
GN 30 E 19
GN 30 ES 19
GN 50 19
GN 50 E 19
GN 50 ES 19
GN 155 Set 19

Discreet Acoustics-Boundary Layers

C 400BL 19
C 680BL 19
C 547BL 19

Sound Systems

Discreet Acoustics Compact Sound Processing Range

AS 4 + 3 21
AS 8/AS 8 TC 21
AS 16 x 12 22
DFM 4 x 4 22

Conference System CS 2/CS 10

CS 2 DU/CS 2 CU 24
CS 2 BU 25
K 11 25

Wireless Systems

WMS 40 System + MicroTools

SR 40 Receiver 26
HT 40 Handheld Transmitter 26
PT 40 Bodypack Transmitter 26
TM 40 27
MP 40 micropen 27
GB 40 guitarbug 27
SO 40 Wireless Transmitter 27
CU 40 chargingunit 27

WMS 400 System

SR 400 Receiver 28
HT 400 Handheld Transmitter 28
PT 400 Bodypack Transmitter 28

PRB1 Bodypack Receiver 29

WMS 4000 System

SR 4000 Receiver 30
WSM 4000 30
HT 4000 30
PT 4000 30
CU 4000 32
HUB 4000 32
HPA 4000 32
PSU 4000 32
MCS 4000 32
WMS 4000 Antenna components 33

In-Ear Monitor System

IVM 1 34

Microphone Application Guide 35/36

Headphones

HEARO 999 Audiosphere 37
Hearo Player 37
K 271 Studio 38
K 171 Studio 38
K 240 Monitor 38
K 240 DF Studio Monitor 38
K 240 Studio 38
K 141 Studio 38
K 141 Monitor 39
K 101 39
K 301xtra 39
K 71 39
K 66 39
K 55 39

Accessories 40-43
Specifications 44-62

C 12 VR VINTAGE REISSUE TUBE MICROPHONE

Production of the legendary C 12 ceased in 1963, and over the years, it became a highly sought-after collector's item and prized recording instrument because of its exquisite sound. The new C 12 VR is a reincarnation of this spectacular microphone.

The new C 12 VR is true to the original C 12's acoustical specifications with subtle refinements made possible by modern electronics and manufacturing technology. These refinements actually lower susceptibility to hum and noise as well as improve its ruggedness. The two 1-inch capsules are identical in performance to the original design with the famous AKG "voice-friendly" sound. The electronics section uses the same rare 6072 vacuum tube as the original to ensure the C 12 VR will deliver the trademark warmth, clarity and presence that characterized the original model.

Nine different polar patterns are remotely selectable from the N 12 VR power supply. Other features include two bass roll-off filters (also remotely selectable), switchable pre-attenuation pads and an internally selectable +10 dB input sensitivity switch. The large core-section output transformer minimizes low-frequency distortion and special shock-mounting protects the circuitry and provides acoustic isolation. The C 12 VR comes in a special hard-shell metal case housing the microphone, its power supply, the shock mount, windscreen and a 10-m (33-ft) connecting cable. A copy of the frequency response graph is included along with the three-year warranty. Add magic to your sound with the AKG C 12 VR.

SOLIDTUBE VACUUM TUBE MICROPHONE

The SOLIDTUBE is the result of over a half century of experience in the design of world-class transducers with tube electronics. Ruggedness, high SPL capability and extremely low self-noise coupled with its unmistakable "tube sound" make the SOLIDTUBE a highly desired microphone. With its elegant styling, impeccable build quality and superb performance, the SOLIDTUBE is in an entirely different class from the multitude of "classic" tube microphone imitators on the market. The large-diaphragm condenser transducer has been specially tuned by AKG for this microphone, resulting in a velvety smooth, 3-dimensional, highly accurate sound. The heart of the SOLIDTUBE is the ECC 83 (12AX7) vacuum tube that provides the perfect transfer characteristics and is readily available. A 20 dB pad on the SOLIDTUBE enables the microphone to handle sound pressure levels up to 145 dB. Low frequency noise below 100 Hz can be eliminated by activating the low-cut switch on the front panel of the separate power supply. The SOLIDTUBE comes in a rugged aluminum carrying case with a complete set of accessories: elastic shock mount, windscreen, power supply and connecting cables. Three-year warranty.

C 414 B-XLS

The newest C 414 model offers the legendary sonic character of its esteemed predecessors with 15 new features made possible by advances in technology. The new XLS will carry on its tradition as a reference standard instrument microphone for most engineers.

The XLS has a new transformerless output circuit which gives its crisp, full-bodied sound even wider dynamic range and a more solid low end. With its smooth uncolored frequency response, this is the perfect microphone for accurate pickup of all acoustic instruments. The dual 1-inch gold-sputtered diaphragms are elastically-suspended, which greatly minimizes any chassis-borne vibration that might color the sound. The new electronic switches offer easy selection of 5 polar patterns, 3 pre-attenuation settings, and 3 bass roll-off filters with two different filter slopes. The green LEDs can be seen from a distance to check the control settings, aim the microphone and they change to red when the output electronics are overloaded. The C 414B-XLS has only 6 dB-A of self-noise and can be used in sound fields as high as 158 dB to accurately capture the full dynamics of today's digital recordings.

The kit includes a hard-shell metal case, H 85 shock mount, W414X windscreen, 2-stage external pop filter with gooseneck, individually-measured response graph and 3-year warranty. Also available in factory-matched pairs.

C 414 B-XL II

The "gold" C 414 B-XL II gives you the famous "vocal-friendly" sound of vintage AKG studio classic microphones combined with the incredible features and technological improvements of the new 414 family. The capsule used in this microphone is a faithful sonic re-creation of AKG's CK 12 that delivers unmatched presence, warmth and smoothness for capturing every nuance of a singer's voice. Some engineers also find this up-front sound useful for recording instruments at a distance. Like the XLS, this microphone features a transformerless output section with 5 polar patterns, 3 pre-attenuation settings and 3 bass roll-off filters with two different slopes. The kit includes a hard-shell metal case, H 85 shock mount, W414X windscreen, 2-stage external pop filter with gooseneck, individually-measured response graph and 3-year warranty. Also available in factory-matched pairs.

C 414-XL package

C 426 B STEREO MICROPHONE

The C 426 B is a direct descendant of AKG's renowned C 422 and C 24 large diaphragm stereo condensers with many technological and mechanical improvements. It is a highly refined, feature-laden microphone system designed for the most critical single-point stereo applications.

The C 426 B incorporates AKG's most advanced transducers and electronics for state-of-the-art dynamic range, linearity, high sensitivity, low crosstalk and perfect response matching of the capsules. The two gold-sputtered twin-diaphragm 1-inch capsules are mounted one over the other in a coincident pair. The entire microphone head can be rotated 45^0 relative to the shaft allowing a quick changeover from M-S to X-Y mode. Additionally, the upper capsule assembly can be rotated 270^0 relative to the lower one to provide utmost flexibility in stereo pickup angle. The nine polar patterns for each microphone section are remotely selected at the S426 remote powering unit. The body of the microphone contains switchable preamp padding and a bass cut of 12-dB-per-octave below 75 Hz. Two narrow angle LEDs are aligned with the primary axis of each stereo section to enable the operating engineer to verify the precise orientation at a glance. The C 426 B comes complete with a rugged carrying case, the S426 power unit, a W426 foam windscreen, a H15/33 shock mount and 66 ft (20 m) of cable for hookup. Three-year warranty.

C 4000 B

The C 4000 B represents the latest in AKG's long heritage of true 1", large diaphragm, premium microphones. The capsule has been carefully tuned to preserve the integrity of the source while offering mild compliments in the high frequencies. The optimized transformer-less output stage insures the accuracy of low frequency and a nearly non-existent self-noise, resulting in an unbelievable dynamic range of more than 135 dB. Open, clear and natural highs coupled with smooth, accurate lows make the C 4000 B an exemplary choice when employed on vocals and on a varying array of string instruments, brass and woodwinds. With all the on-board options the C 4000 B has the versatility to take on many tasks in commercial, project and personal studios as well as on a stage and in the broadcast studio. A switchable 10 dB internal pad may be used for the distortion-free transmission of extremely high sound pressure levels in front of the microphone of up to 155 dB SPL. A 12 dB per octave low frequency cut has also been integrated into the microphone for added protection from unwanted low frequencies or "rumble". Included are the H 100 spider suspension mount which isolates the microphone from the lightest of structural born noises, and the W4000 windscreen for use in windy environments or up-close broadcast use.

C 4500 B-BC

With an ever-increasing number of broadcast and post-production facilities going digital, a microphone was needed that offered audible performance improvements over "old standard" dynamic units with zero susceptibility to RF and EMI from all the digital gear in the control room. The AKG C 4500 B-BC is a front-address, large-diaphragm condenser mic optimized for on-air, recording and post-production work. The mic has minimal proximity effect thanks to its acoustical design and its very effective internal multi-layer pop filter ensures that it is easy to use.

A built-in 20 dB pad enables the C 4500 B-BC to directly replace dynamic mics without any adjustments to the gain structure, while a 120 Hz roll-off filter allows further reduction in LF noise if needed. This microphone has a wide dynamic range and its gorgeously detailed sound doesn't require any external signal enhancement to augment its wide range. The sound is very dramatic with full frequency range and incredible dynamics that allows voices to be heard above a mix with very high intelligibility. The C 4500 B-BC comes complete with a H100 spider type shock mount and W4000 foam wind screen, so its ready to use right out of the box. Three-year warranty.

C 3000 B

The sound is pure AKG, but the price is far below what you'd expect for a premium European large-diaphragm studio condenser microphone.

Thanks to its innovative transducer design, budget-conscious performers and project studio owners now can enjoy the unmistakable sound of a high-performance AKG condenser at remarkably low cost. The C 3000 B's revolutionary new 1-inch capsule design with its gold-coated diaphragm captures the distinctive sonic character of the world's most popular studio microphones. The C 3000 B sound is smooth, clear and open with a vibrant presence that projects voices or instruments to the front of the mix. Two switches select options for bass roll-off and preattenuation to allow you to tailor the C 3000 B for any studio or stage application. An internal InterSpider system and external flange supports the H 100 external shock mount while an integrated windscreen minimizes plosives and other LF noise. Rugged construction and a die-cast chassis with euro-style scratch-resistant matte finish make the C 3000 B a studio mic that is built to handle the rigors of touring. Three-year warranty.

C 2000 B

The C 2000 B is a genuine Austrian-built AKG microphone with excellent performance and high value. The C 2000 B's combination of low noise, wide dynamic range and extended response totally defy its cost.

The C 2000 B's almost ruler-flat response delivers a crystal-clear "up-front" sound that works well for voices, acoustic guitars, brass and woodwinds and for snare drums and percussion. Like serious recording mics, the C 2000 B has a switchable bass roll-off filter and a 10 dB preattenuation pad so you can adjust the mic's response for different needs. A built-in pop screen reduces unwanted noise that may be caused by plosives if the microphone is used close to its sound source. Like many serious recording mics, the C 2000 B is a side-address microphone with a cardioid pickup pattern that has its maximum rejection at 180 degrees, so it's easy to place and use. The microphone comes complete with H 100 elastic shock suspension and also has an internal shock mount to minimize footfall noise and vibrations transmitted through the mic stand to make it easier to use for live sound too. With its handsome AKG champagne finish, the C 2000 B looks and sounds very classy. Three-year warranty.

C 1000 S

The popular C 1000 S enjoys a world-wide reputation as one of the most versatile microphones for recording or live sound applications. That's why thousands of musicians and engineers rely on it as their "do it all" microphone.

One of the C 1000 S's most important features is that it can be powered by phantom voltage or an internal 9 V battery, so it can be used in places that other high-performance condensers can't. A new feature that has been added to the C 1000 S is a built-in battery status monitor. A red LED flashes once at turn on to indicate that the battery has sufficient strength to run the microphone. When battery life drops to 45 minutes, the status monitor LED turns red to indicate the problem. The PPC 1000 polar pattern converter included with the microphone allows quick change from cardioid to hypercardioid pick-up for greater gain-before-feedback. The C 1000 S also includes the PB 1000 presence boost adaptor to add 3 to 5 dB of emphasis in the 5 - 9 kHz range that improves transient detail and intelligibility.

A long-time favorite, the C 1000 S has rugged construction to survive life on the road, yet its pristine response and low noise make an excellent choice for the studio. A hard-shell road case, stand adaptor and foam windscreen are included. Three-year warranty.

C 451 B / C 451 B/ST

For more than twenty years, the AKG C 451 with the CK 1 condenser capsule was a standard item on tour riders for sound companies and required by leading engineers for studio projects. When it was discontinued in 1993, there was still a big demand for this microphone.

AKG now has an updated version of this classic microphone. The new C 451 B provides the same frequency response as the legendary CK 1 with the same slight high-end rise that was the signature of the original. This characteristic makes the C 451 B an ideal tool for capturing signals rich in transients such as acoustic guitars, snare drums, hi-hats and for overhead micing of drum kits. The C 451 B 's response eliminates the need for heavy EQ on these instruments. The new C 451 B has also benefited from newer electronic technology with machine soldering and surface-mount components that improve noise performance and make the microphone much more reliable than the original. Other special features include switchable 10 dB and 20 dB preattenuation pads and switchable low cut filters at 75 Hz or 150 Hz.

Standard accessories included are an SA 60 stand adaptor, W 90 windscreen and a rugged zippered bag. Each C 451B also comes with an individual frequency response printout.

The C 451 B is also available in computer-matched stereo pairs as the C 451 B/ST with the same accessories plus the H 50 stereo bar in a single case. Three-year warranty.

C 568 B Shotgun Microphone

High directivity and wide frequency response in a relatively short package make the C 568 B an ideal microphone for theater, sound reinforcement and film/video recording. Thanks to its compact size and light-weight design, the C 568 B is also ideal for camera mount applications.

The C 568 B is an electret condenser design which operates on both pressure gradient and interference principles. Below 500 Hz it functions as a hypercardioid microphone; above 500 Hz, the acoustic interference tube increases its directivity for extremely accurate pick-up of distant sound. A switch-selectable 12 dB-per-octave, 150 Hz roll-off filter effectively suppresses rumble and wind noise. The robust all-metal housing contains the built-in preamp and impedance converter and phantom power adaptor. The C 568 B comes with a foam windscreen and stand adaptor and does a beautiful job of capturing sound.

D 230

For ENG (electronic news gathering) and on-site video production, there is no better mic choice than the AKG D 230. The D 230 has a neodymium alloy magnet structure that delivers higher gain, improved sensitivity and lower noise than older mic designs. The D 230 's specially shaped response is tailored to deliver maximum vocal intelligibility so every vowel and consonant comes across perfectly. Its omni-directional pickup pattern makes it easy for reporters and production crew to handle and use. The D 230 is very solidly constructed with a die-cast housing and steel grille screen that is strong enough to handle real-world use and abuse for years. The extended shaft allows for easy placement of station flags and comfortable handling plus the non-reflective finish keeps the D 230 from being obtrusive when seen on camera. The D 230 comes with a stand adaptor and solid AKG warranty. For interviews and reporting, there is no better mic than the D 230.

CK 77 WR/C 577 WR

Anyone working with actors on stage, church ministers or live talent in broadcast knows the problem. When these people perspire or if they get wet, this moisture seeps into the microphone and degrades audio quality or sometimes even causes failure.

The new AKG CK 77 WR is a water resistant miniature lavalier microphone designed for people working in the heat of spotlights, under cassocks or other heavy costumes that need extraordinary sound. Weighing only 0.014 oz (0.4 grams) and only .55 in (14 mm) in length, the CK 77 WR is completely unobtrusive, yet delivers incredible audio performance.

The dual-diaphragm capsule of the CK 77 WR is protected by a newly designed plastic net and only accepts sound waves while keeping out moisture and salt corrosives. The patented design also suppresses cable noise to make it even more user-friendly. You'll love the sound of the CK 77 WR, its accessories and the fact that it is fully compatible with all popular wireless transmitters.

In the heat of spotlights, the AKG CK 77 WR keeps your audio cool.

Available versions:

* C 577 WR	black, with phantom adapter
* CK 77 WR L	black, with mini XLR connector
* CK 77 WR L/P	flesh-tone, with mini XLR connector
* CK 77 WR oc	black, with stripped and tinned leads
* CK 77 WR oc/P	flesh-tone, with stripped and tinned leads
* CK 77 WR oc/W	white, with stripped and tinned leads

** Patent applied for*

C 417 Lapel "MicroMic"

AKG's answer to low cost micro sized lavalier technology, the C 417 is one of the smallest lavaliers on the market at a price that is well below that of its major competitors. It's broadband audio reproduction in an omni-directional format is ideal for all types of broadcast and theatrical applications. The sound is extremely open and its natural off-axis frequency response is extremely linear, making it ideal for multi-mic situations.

Two clips and a windscreen are supplied with every C 417.

Available versions:

C 417 PP	black, with phantom adapter
C 417 L	black, with mini XLR connector
C 417 P/L	flesh-tone, with mini XLR connector

CK 55 L

Affordable directional professional miniature clip-on condenser microphone for use with AKG bodypack transmitters. Applications include houses of worship, lecturers, etc. The CK 55 L provides a natural sound, with a slight boost above 10 kHz for added clarity. Its cardioid polar pattern and bass roll-off combine to suppress unwanted ambient noise. Matte black finish.

C 477WR Performance Headset

Specifically designed for performers working in the heat or spotlight. Featuring a dual-diaphram capsule with a patented protection system and will accept sound waves while keeping out moisture and persperation. The C 477 WR uses a sturdy metal headband that ensures a stable fit.

The C 477 WR uses a 5-ft (1.5-m) cable.

AKG Blue Line

The AKG Blue Line is a moderately-priced modular condenser microphone system with extraordinary performance and flexibility. With eight different microphone capsules and lots of accessories to choose from, you can customize a Blue Line system to get perfect results on any recording or sound reinforcement job. The basic element of the Blue Line system is the SE 300 B preamp module that transforms the phantom power for the capsule and matches the output impedance to your mixer. The SE 300 B uses AKG's High Density Surface Mount Device electronics to deliver higher sensitivity, lower noise, better phase and frequency response plus lower distortion than older designs. The transformerless output electronics preserve the full fidelity of the audio spectrum and has extremely low LF distortion. Each precision AKG mic capsule has active transducers with ultra-low mass, gold-sputtered diaphragms. The bayonet coupling system on the SE 300 B and each capsule makes it easy to change modules even under difficult conditions and has self-cleaning contacts to maintain perfect signal integrity even after years of use in hostile environments.

The AKG Blue Line is a product of innovative design and precision manufacturing. All Blue-Line models have a three-year warranty.

AKG Blue Line SE 300 B Transformerless Powering/Output Module

The SE 300 B is used with all AKG Blue Line capsules and operates from 9–52 V phantom power. The 3-position switch allows selection of linear response, -10 dB preattenuation and 12-dB-per-octave 75 Hz low-cut filter. A stand adapter is included.

AKG Blue Line Microphone Combination C 391 B Cardioid

This system includes the SE 300 B power/output module, the CK 91 cardioid capsule, foam windscreen, stand adapter and carrying case.

AKG Blue Line Capsules

CK 91 Cardioid

The wide, flat frequency response and well-controlled pickup pattern of the CK 91 make it ideal for general applications where suppression of off-axis sound is desired. Includes foam windscreen.

CK 92 Omnidirectional

The CK 92 offers accurate pickup of a source in its ambient sound field without coloration. The CK 92 has ruler-flat frequency response and is ideal for a number of applications including interviews and for capturing the natural acoustic subtleties of a recording environment. Includes foam windscreen.

CK 93 Hypercardioid

Similar in response to the CK 91, the CK 93 provides additional attenuation of 120° off-axis sounds that is especially useful when used in live sound for feedback suppression and for use in recording. Includes foam windscreen.

CK 94 Figure-Eight

The CK 94 provides precise reproduction of information picked up from opposite sides of the microphone. Excellent on-axis response combined with linear rejection of side information make the CK 94 ideal for Blumlein and MS stereo recording, studio vocals, theatrical dialogue and interviews. Includes foam windscreen.

CK 97-O Miniature Omnidirectional

This tiny lavalier has very linear response with a gentle rise around 8 kHz that accentuates voices beautifully. Omnidirectional pickup pattern allows natural sound without proximity effect, with high sensitivity and low self-noise. Accessories include foam windscreen, tie clip and tie pin.

CK 97-C and CK 97-CVR Miniature Cardioid

The CK 97-C is perfect for a variety of sound reinforcement and video applications. It has a bass roll-off at 400 Hz to reduce chest resonance and a gentle 8 – 12 kHz rise to improve vocal clarity and a uniform pickup pattern for excellent gain-before-feedback. Accessories include a 10-ft (3-m) cable, a belt clip for the SE 300 B preamp, tie clip, tie pin hanger adapter and foam windscreen.

The acoustically identical CK 97-CVR incorporates the same capsule into a 15 in (350 mm) mini gooseneck to create an unobtrusive, high quality microphone for podium, pulpit or boardroom use. Includes foam windscreen.

CK 98 Short Shotgun

The CK 98 combines high sensitivity, controlled directivity and excellent "reach" to pick up sound at a distance. Small size and light weight make the CK 98 ideal for boom applications for TV, movie and sound recordings; the smooth frequency response makes it a superb choice for edge-of-stage and ceiling placements. Includes foam windscreen.

AKG Blue Line Accessories

A 91: Swivel Adapter for SE 300 B.
MK 90/3 + H 98: Remote capsule cable and hanger.
H 97/15: Hanging adapter for CK 97-C.

AKG Ultra Linear Series

The AKG Ultra Linear Series is a line of small diaphragm modular condenser microphones with the highest technical performance standards. The ULS system is a universally acclaimed and accepted tool for high-end digital recording, film and video production as well as serious live sound reinforcement. All AKG Ultra Linear Series models have a three-year warranty.

C 480 B Preamp/Output Module

The new C 480 B has patented electronic circuitry and a transformerless output stage with self-noise figures close to the theoretical minimum. The well-designed circuitry delivers 129 dB dynamic range potential (144 dB SPL capability) with very accurate phase and transient response. Two sets of switches offer a choice of linear response or 12-dB-per-octave low-cut filters at 70 Hz or 150 Hz and three sensitivity settings for 0 dB, + 6 dB and -10 dB. Gold plated switch and connector contacts ensure reliable, loss-free signals, plus the output circuit can drive long cable runs without problems. To achieve its high level of performance, the C 480 B must be powered with a 48 volt phantom supply.

CK 60 Series Condenser Capsules

Each of the ULS Series capsules meets the most stringent acoustical and mechanical tolerances. Each capsule has a 3 micron thick, gold-sputtered diaphragm with AKG's patented uni-tension, double-stretched mylar for superb transient and frequency response as well as tremendous resistance to problems from temperature and humidity.

C 480 B comb-ULS/61 Cardioid Microphone

The C 480 B / CK 61 system is comprised of the C 480 B preamp/output module and the CK 61 ULS cardioid capsule packaged with a foam windscreen and stand adapter. This system does an excellent job of capturing the sound when rejection of sound from the sides and rear of the mic is desired.

CK 61-ULS Cardioid Capsule

The broadband, ultra linear frequency response and uniform polar pattern of the CK 61-ULS make it ideal for critical recording/reinforcement applications where suppression of off-axis sound is desired. Includes foam windscreen.

CK 62-ULS Omnidirectional Capsule

The CK 62 offers similar performance to the CK 61 except for its omnidirectional polar pattern. The CK 62 works well for environmental recording and for broadcast work where there is no live sound system, Includes foam windscreen.

CK 63-ULS Hypercardioid Capsule

The CK 63's hypercardioid pickup pattern delivers better isolation of the sound source from its surroundings and higher gain-before-feedback in live sound applications. Includes foam windscreen.

CK 69-ULS Shotgun Capsule

The CK 69 gives you the flexibility of two different mics within one module. With both halves of its capsule screwed together, the CK 69 is a two-part interference tube with unexcelled pickup at distances of 20 ft – 25 ft (6 m to 8 m) with incredible sonic accuracy. Simply unscrewing the front half of the interference tube turns the CK 69 / C 480 B combination into a state-of-the-art short shotgun microphone that is perfect for TV and video close-up work, especially useful for interviews in noisy environments.

The CK 69-ULS operates flawlessly in high humidity and windscreens are provided for both long and short configurations for extra flexibility when used outdoors. The CK-ULS kit includes a convenient quiver-type carrying case that holds the capsules, preamp/power module, windscreens and original frequency response curves.

C 535 EB

The C 535 EB has the clean, open characteristic of AKG's best studio condensers, enhanced by a 2 dB rise between 7 and 12 kHz to project vocals in front of the mix. An integral four-position switch tailors output level and bass roll-off for a variety of uses. A sharp LF cut at the full output level reduces pops and handling noise in vocal applications, while a more gradual roll-off at the reduced output is ideal for most instrument applications. The C 535 EB requires 9–52 V phantom power.

D 112 Large Diaphragm Dynamic Kick/Bass Microphone

The D 112 has earned a well-deserved reputation as the best kick drum microphone ever made. Period. Heavy-footed drummers won't faze it, because the D 112 handles up to 168 dB SPL with no audible distortion. A specially engineered diaphragm with very low resonance frequency maintains solid and powerful response below 100 Hz, while a narrow band presence rise at 4 kHz punches through dense mixes with little or no added EQ. The result is a kick drum sound that ideally balances precise definition and forceful impact. The D 112 is also an excellent choice for use with bass cabinets, trombones, etc. Built in windscreen, stand adapter SA 60 included.

Shown with TM 40 UHF wireless module (See Pg. 26)

Emotion TriPower Series
D 3700M / D 3700 SM TPS TriPower Vocal

The D 3700M perfectly integrates wired + wireless performance into a single microphone. Its rugged construction, superlative sound and outstanding styling make it an excellent value. The D 3700M features a modular output section with your choice of a standard gold-plated XLR output, an XLR output with a silent on-off switch or the optional TM 40 UHF wireless module. The VariMotion diaphragm with neodymium magnet and cardioid pickup pattern delivers wide frequency response, high output and impressive gain-before-feedback. Its smoothly triangulated body balances perfectly in your hand and its elastic dual-circuit shock mounting ensures ultra-low handling noise. The D 3700M comes complete with an SA 61 unbreakable stand clamp and a metal hard-shell road case to protect the microphone.

D 3800M TriPower Vocal

The D 3800M is the best premium dynamic live-sound vocal microphone and will lift your performance to the next level! With wired + wireless flexibility, the D 3800M has what it takes—great sound, bullet-proof reliability and modern, classy styling. The D 3800M's modular output section lets you choose between wired or wireless operation with the optional TM 40 UHF module or a conventional gold-plated XLR with or without an on/off switch and it only takes a few seconds to change to either mode. With its supercardioid pickup pattern and wide, extended response, the D 3800M will let your audience hear every nuance of your sound. The VariMotion transducer with neodymium magnet structure delivers higher output for increased dynamic range. The built-in double-diaphragm suspension system and humbucking coil ensure that mechanical and electronic noise is suppressed to inaudible levels. The dent-resistant spring steel grille with integrated windscreen is easy to remove and clean. The D 3800M comes complete with an SA 61 unbreakable stand clamp and a metal hard-shell road case to protect the microphone.

C 5900M TPS TriPower Vocal

The C 5900M combines the detailed, transparent sound of a premium AKG studio condenser with road-tough construction, low handling noise and high feedback rejection to create the ultimate microphone for stage performance. The C 5900M has a new condenser capsule with a gold-sputtered diaphragm that captures every subtlety of a vocal performance without a trace of harshness. The capsule is wrapped in a gold case for added immunity to humidity and moisture for consistent performance. Like serious studio mics, the C 5900M has a bass roll-off switch and a 6 dB sensitivity switch to customize the mic for any application. Its spider suspension and transducer design ensures freedom from electrical and mechanical noise. The C 5900M comes complete with an SA 61 unbreakable stand clamp and a metal hard-shell road case to protect the microphone against the hazards of the road. Get studio sound on stage with the C 5900M.

EMOTION SERIES, "THE SOUND THAT ROCKS"

The Emotion series of microphones utilizes one of AKG's latest patented technologies. The Varimotion System allows AKG to produce a diaphragm of varying thickness in a single press mold. By doing so AKG has almost completely overcome the need for tuning resonators so that the microphone's sonic characteristics can now be tuned at the capsule. Additionally, the Doubleflex anti-vibration system eliminates handling and cable noise. The microphones come in a rugged all metal housing, some utilize 24 karat gold plated connectors.

D 440 INSTRUMENT MICROPHONE

The D 440 is a cardioid dynamic microphone. It has been designed primarily as an instrument microphone for tough onstage use on percussion instruments, guitar amps, wind instruments etc. The wide frequency response of the D 440 that slightly favors the midfrequency and treble regions ensures good intelligibility. The term "cardioid polar response" means that the D 440 is most sensitive to sound arriving from in front of it, less sensitive to sound arriving from the sides, and least sensitive to sound arriving from the rear. This polar pattern is virtually the same for all frequencies ("frequency independent"). A shock absorbing wire-mesh outer grille and plastic housing protect the the transducer system from damage. The outer steel wire mesh grille and a layer of a special textile material form a very effective windscreen against pop and wind noise. The D 440 features a standard 3-pin male XLR type connector. This connector type is internationally standardized so that you can connect the microphone to the rest of your equipment using any commercial microphone cable with a female 3-pin XLR type connector. The integrated stand adapter provides a convenient way to fine align the microphone with the instrument.

The supplied H 440 clamp lets you mount the microphone directly on a snare drum, tom tom, or similar percussion instruments.

D 550 BASS INSTRUMENT MICROPHONE

The D 550 is a cardioid dynamic microphone. It has been designed primarily as a bass instrument microphone for tough onstage use on bass drum, tuba, trombone, bass amps, etc. The wide frequency response of the D 550 that slightly favors the low frequency and treble ranges ensures a very powerful sound and good intelligibility. The term "cardioid polar response" means that the D 550 is most sensitive to sound arriving from in front of it, less sensitive to sound arriving from the sides, and least sensitive to sound arriving from the rear. This polar pattern is virtually the same for all frequencies ("frequency independent"). A shock absorbing wire-mesh outer grille and plastic housing protect the the transducer system from damage. The outer steel wire mesh grille and a layer of a special textile material form a very effective windscreen against pop and wind noise. The D 550 features a standard 3-pin male XLR-type connector. This connector type is internationally standardized so that you can connect the microphone to the rest of your equipment using any commercial microphone cable with a female 3-pin XLR-type connector.

The supplied H 440 clamp lets you mount the microphone directly on a snare drum, tom tom, or similar percussion instruments.

D 660 S DYNAMIC MICROPHONE

The D 660 S dynamic microphone has been developed specifically for micing speech, vocals, and instruments on stage, and for Karaoke and home recording applications.

The transducer element of the D 660 S has been designed for use with both sound reinforcement systems and home studio recorders. Neutral low and mid frequency response combined with a 6 dB presence boost between 4 and 8 kHz ensures a smooth sound and excellent intelligibility.

D 770 INSTRUMENT/VOCAL MICROPHONE

The D 770 is a dynamic on-stage microphone. Its frequency response is shaped especially for instrumental/vocal performance. The wide frequency response is slightly boosted in the mid and high frequency ranges for a crisp instrumental sound (wind instruments, mouth-organ, guitar amps, percussion instruments and backing vocals) and for better speech intelligibility.

The outstanding performance is obtained by means of the newly developed AKG Varimotion diaphragm technology and a frequency-independent cardioid pickup pattern that provides very effective feedback suppression.

This microphone also utilizes the special Doubleflex shock mounted transducer system.

Comes complete with vinyl carrying case and stand adapter.

D 880M/D 880 SM VOCAL MICROPHONES

The D 880M / D 880SM is the new standard in performance microphones with its specially-shaped frequency response that's designed to bring out the best in lead and backing vocals. Its convertible wired + wireless design lets you switch the microphone from a wired mic to a wireless system simply by adding the AKG TM 40 UHF module and WMS 40 receiver. The patented Varimotion design delivers precisely tailored frequency response and its supercardioid pickup pattern provides very effective feedback suppression. Comes complete with SA 61 unbreakable stand adapter and carrying case. The D 880SM is equipped with module with silent on/off switch.

C 900M VOCAL MICROPHONE

The award-winning C 900M is a professional condenser vocal microphone that's sound will help your voice cut through the loudest mix on any stage. Its modular output section gives you the choice of wired or wireless operation by simply adding the optional TM 40 UHF module and WMS 40 receiver. The C 900M's frequency-independent cardioid pattern has been carefully tailored for exceptional gain-before-feedback. The back electrode of the transducer uses a metal foil stamped onto a perfectly flat electret material made of a special conductive plastic to further enhance the excellent acoustic performance. The gold-encapsulated transducer is very resistant to humidity and moisture too. Comes complete with SA 61 unbreakable stand adapter and carrying case. The C 900M includes the PB 1000 presence boost adaptor to add 3 to 5 dB of emphasis in the 5 - 9 kHz range that improves transient detail and intelligibility.

C 416

D 409

C 411

C 418

C 419

MicroMic III Series

C 411 Acoustic Pickup "MicroMic"

The C 411 condenser acoustic pickup with its tailored frequency response is ideal for acoustic guitar, mandolin, violin and most other stringed instruments. Placing the small ultra-light C 411 on or near the bridge will reproduce a clear and uncolored sound without changing the balance of the instrument. Attaching the C 411 is easy with the included non-marring reusable adhesive compound. The C 411 is the stethoscope for your acoustic instruments.

C 416 Instrument "MicroMic"

The C 416 hypercardioid condenser microphone frequency response has been tailored for use with all types of low profile micing applications such as guitar cabinets, piano, keyboard/organ cabinets, and accordion. When your performance is over, simply remove the C 416's gooseneck by detaching it from the mounting bracket. Mounting is made easy with the included screws or the double sided non-marring adhesive pads. Placing the microphone exactly where you need it is always possible with the C 416.

C 418 Drum and Percussion "MicroMic"

The C 418 hypercardioid condenser microphone has a specifically tailored frequency response for drum and percussion micing applications. Its two angle adjustment boom-arm with the vibration resistant rubberized clamp make it easy to place on any drum or percussion instrument. The C 418 elastomer shock-mounted capsule adds additional rejection of vibration noise while withstanding even the heaviest drumstick blows.

D 409 Dynamic "MicroMic" for Wind Instrumentss, drums and percussions.

The D 409 MicroMic is the dynamic alternative to the C 419 condenser version. It provides a powerful sound and requires no phantom power. The smooth frequency response of the D 409 ensures uncolored audio. A neutral sound with little proximity effect and a slight presence rise between 3 and 7 kHz will make your instrument cut through the loudest mix on stage.

C 419 Wind Instrument "MicroMic"

The C 419 hypercardioid condenser microphone was developed especially for saxophone, trumpet, trombone, tuba and almost all other brass/wind instruments. Its rubberized non-marring clamp along with the adjustable elastomer suspension gooseneck makes for superior isolation while allowing problem free placement on any horn instrument. The C 419 hypercardioid transducer element delivers a smooth frequency response with a gentle high frequency peak while maintaining a high resistance against feedback. The C 419 allows the performer to reach the audience with power and clarity while maintaining freedom to move on stage.

C 420

C 430

B 29 L

MPA III L

C 444 L

B 15

C 420 Headset "MicroMic"

The C 420 cardioid condenser microphone was designed with a full frequency response bandwidth that delivers a pure powerful sound and carries punch and presence to the audience. It is ideal for front vocalists, singing keyboard players, drummers, guitarists, dancers and aerobic instructors. It has a new and fully adjustable headband and ear pieces that fit comfortably and securely on your head. The C 420 has the cable exiting from the rear of the headband to stay out of the way of your performance. When you require hands free performance capabilities, the C 420 headset is your answer.

C 430 Cymbals, Drums and Percussions Overhead "MicroMic"

Specifically designed for cymbal and overhead micing, the frequency response of the C 430 ensures a uniquely crisp sound. With its extremely compact external dimensions, this microphone will keep a low profile on the drum kit without compromising audio quality.

C 444 L Headset "MicroMic"

The C 444 L is extremely easy to use, rests securely and comfortably on the head, and is perspiration-resistant. A dedicated moisture shield prevents perspiration and water from penetrating into the transducer capsule.

Optional Accessories

B 29 L battery supply for 2 MicroMics

MPA III L phantom power adapter

MicroMic III Series microphones are available in two different configurations:

"PP" versions with standard 3-pin XLR connector for phantom powering.

"L" versions for battery powering from the B 29 L or phantom powering using the MPA III L phantom adapter.

The B 15 is an in-line battery supply for C 4 PP versions of MicroMic III Series microphones that also connects directly to the C 430 overhead MicroMic. An integrated on/off switch helps prolong battery life. The B 15 uses a single AAA size 1.5 V battery. Average battery life is 30 hours. The B 15 can also be used for all commercial condenser microphones operating off 12 V phantom power.

C 562 BL

C 562 CM

C 562 BL Boundary Microphone

Both versions of the C 562 offer the inherent advantages of boundary layer design: 6 dB higher sensitivity and virtual elimination of comb filter effects when installed on reflective surfaces plus extended and flattened frequency response. Both versions are omnidirectional in their hemispheres and are therefore essentially insensitive to structurally transmitted noise. A high-sensitivity electret condenser capsule provides superior S/N ratio and extended depth coverage.

The transducer element in the C 562 BL is mounted in the center of a heavy 6.3" (160 mm) diameter plate, ideal for tabletop or floor placement. Three perimeter holes are provided for permanent installation, each with rubber mounts for shock isolation. A steel-reinforced cable terminates in a preamp/phantom power adapter with electronically balanced output via an XLR connector. Windscreen included.

C 562 CM Boundary Microphone

The miniature C 562 CM is designed for flush mounting in ceilings, walls, conference tables, stage sets, etc., with an attached cable terminating in a 1/8" (3.5 mm) male jack which threads through the 1/2" mounting hole. An accompanying phantom power adapter provides electronically balanced low impedance output via an XLR connector.

HSD 200 SR/OC Communication-Headset

Specifically designed for use in very noisy environments, the HSD 200 SR/OC combines semi-open headphones with a noise-canceling, dynamic microphone.

The HSD 200 SR/OC uses a 10-ft (3-m) unterminated cable. Microphone connector: 3-pin XLR; headphones connector: gold plated 1/4" stereo jack.

HSC 200 SR Broadcast-Headset

The HSC 200 SR features semi-open headphones and a high quality microphone. The electret microphone rests in a shock mount that supresses both cable noise and acoustic leakage of the headphones signal into the microphone. Microphone connector: 3-pin XLR; headphones connector: gold plated 1/4" stereo jack.

C 747

D 542

D 542 ST-S

D 58 E

D 58

C 747 Condenser Microphone

Thanks to its pencil-thin housing, the C 747 is nearly invisible in most applications, yet it picks up voices and instruments at surprising distances with phenomenal accuracy and clarity. The C 747 is a premium quality "spot" microphone designed to solve difficult placement problems and is universally applicable for voices or instruments for live sound or recording.

The C 747's hypercardioid pickup is designed to be "forgiving" in its placement, making it an excellent choice for critical podium, pulpit or boardroom applications where speakers tend to move and wander off-axis. It also works well for pickup of orchestra and choirs where close micing just isn't practical.

The C 747's tuned interference tube provides uniform off-axis rejection to control ambient noise and feedback in difficult environments, such as houses of worship. An LF roll-off switch is also provided to filter out rumble from mechanical vibration. The transformerless preamp operates on 9 – 52 V phantom power.

Thanks to all its accessories including a shock mount/adapter, windscreen, mini gooseneck, swivel stand adapter mounting clamp and thread link, the C 747 is ready to mount and use in a wide variety of applications.

D 542 PA Microphone

A rugged, affordable dynamic cardioid gooseneck microphone for general public address and communications use. The D 542 provides a frequency response tailored to speech use for optimum intelligibility as well as good off-axis rejection for high gain-before-feedback and suppression of unwanted ambient noise. The matte gray, all-metal body ensures a long useful life for the microphone even in rough day-to-day use.

The D 542 E features a built-in XLR connector for quick connection, while the D 542 has been designed for permanent (single-hole or screw-on) installation and comes with a 6-ft, 4-in. (2-m) fixed, unterminated cable.

Available versions:

D 542	for fixed installation
D 542 E	with integrated XLR connector
D 542 ST-S	with table stand, switch, and XLR-cable

D 58, D 58 E

A special, close-talk dynamic microphone for communications, paging and talkback in high ambient noise and feedback-prone environments (e.g. railroad stations, airports, restaurants, etc.).

Designed for close-up use, the D 58 dramatically attenuates noise and feedback components originating more than three feet away. Small and lightweight, the D 58 has an integral XLR connector for mounting on a gooseneck or mic cable.

Finish is matte nickel. D 58 E is matte black.

Discreet Acoustics Modular-Series

The Discreet Acoustics Modular-Series is a new modular back electret microphone system. It comprises five capsule modules and six installation modules (five gooseneck and one hanging module) which can be used in any combination. The modules screw together for extremely stable and reliable connections.

Applications include speech reinforcement and recording in places of worship, conference centers, at panel discussions, etc.

Capsule Modules

CK 31
CK 31 white

CK 32

CK 33
CK 33 white

CK 47
CK 47 white

CK 80

Capsule	Polar Pattern	Loudspeaker Placement	Working Distance with Gooseneck Module	Working Distance with Hanging Module	Applications
CK 31	Cardioid	Behind the microphone only	1 to 2 ft (30 to 60 cm)	3 to 10 ft (1 to 3 m)	Sound systems
CK 31 White	Cardioid	Behind the microphone only	1 to 2 ft (30 to 60 cm)	3 to 10 ft (1 to 3 m)	Sound systems
CK 32	Omnidirectional	Do not use with loudspeakers	1 to 7 ft (30 to 200 cm)	3 to 23 ft (1 to 7 m)	Recording
CK 33	Hypercardioid	90° to 135° off the microphone axis	1 to 3 ft (30 to 90 cm)	7 to 13 ft (2 to 4 m)	Sound systems
CK 33 White	Hypercardioid	90° to 135° off the microphone axis	1 to 3 ft (30 to 90 cm)	7 to 13 ft (2 to 4 m)	Sound systems
CK 47	Hypercardioid	90° to 135° off the microphone axis	1 to 3 ft (30 to 90 cm)	7 to 13 ft (2 to 4 m)	High quality sound systems, even for acoustically difficult environments
CK 47 White	Hypercardioid	90° to 135° off the microphone axis	1 to 3 ft (30 to 90 cm)	7 to 13 ft (2 to 4 m)	High quality sound systems, even for acoustically difficult environments
CK 80	Hypercardioid	90° to 135° off the microphone axis	1 to 3 ft (30 to 90 cm)	7 to 13 ft (2 to 4 m)	Speech reinforcement

Standard Accessories: Windscreens

The CK 47 and CK 80 include the unchanged W 70 or W 80 windscreen, respectively. The CK 31, 32, and 33 capsule modules come with a new, two-layer windscreen called the W 30. Two different materials provide optimum rejection of wind noise. The dark gray outer layer swirls the impinging air stream. The colored inside layer is more permeable to air and acoustically neutral. It steadies the air stream before it hits the diaphragm. This two-stage process cuts wind noise extremely efficiently. W 30 and W 70 are also available in off-white.

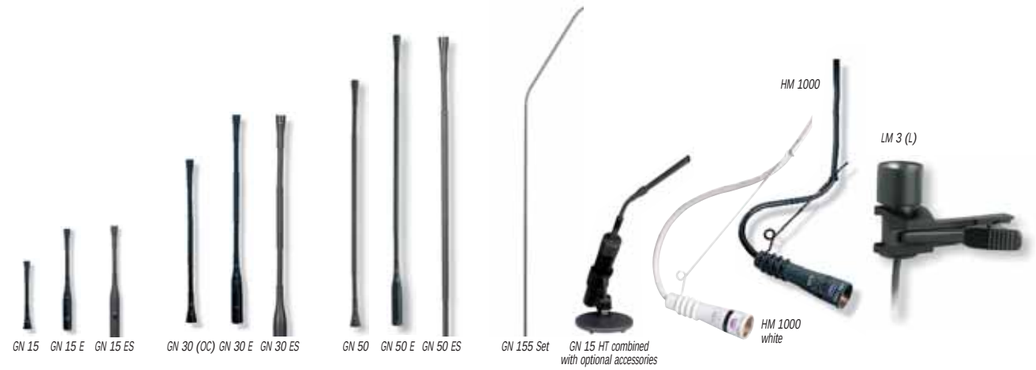
W 30

W 70

W 80

Installation Modules

All installation modules except LM 3 feature a status LED ring normally powered off the phantom supply voltage. When the microphone has been correctly connected and the system and phantom power switched on, the LED ring will glow at medium brightness. Thus, the sound system operator will know at a glance which microphones have been installed correctly. Note that in this configuration the LED ring only indicates the system is ready to operate (NOT that the microphone is open!). However, all installation modules except for the E versions allow the LED ring to be powered from an external supply for "open mic" indication. In this mode, the LED ring will light much more brightly to alert the talker that their mic is open. Where neither of these functions is desired, the user may deactivate the LED ring altogether. This allows you for the first time to select status indicator modes without having to buy a new microphone.



GN 15 *GN 15 E* *GN 15 ES* *GN 30 (OC)* *GN 30 E* *GN 30 ES* *GN 50* *GN 50 E* *GN 50 ES* *GN 155 Set* *GN 15 HT combined with optional accessories* *HM 1000* *HM 1000 white* *LM 3 (L)*

Installation Modules

GN 15	approx. 6-in. (15-cm) gooseneck with external in-line XLR phantom power adapter for permanent screw-on installation
GN 15 E	approx. 6-in. (15-cm) gooseneck with integrated XLR phantom power adapter for temporary installation
GN 15 ES	approx. 6-in. (15-cm) gooseneck with integrated low-noise on/off switch
GN 15 E/5	approx. 6-in. (15-cm) gooseneck with 5-pin XLR for external control of light ring
GN 15 HT	approx. 6-in. (15-cm) gooseneck module for attachment to a handheld wireless transmitter
GN 30	approx. 12-in. (30-cm) gooseneck with external in-line XLR phantom power adapter for permanent screw-on installation
GN 30 E	approx.12-in. (30-cm) gooseneck with integrated XLR phantom power adapter for temporary installation
GN 30 ES	approx. 12-in. (30-cm) gooseneck with integrated low-noise on/off switch
GN 30 E/5	approx. 12-in. (30-cm) gooseneck with 5-pin XLR for external control of light ring
GN 50	approx. 19.7-in. (50-cm) gooseneck with external in-line XLR phantom power adapter for permanent screw-on installation
GN 50 E	approx. 19.7-in. (50-cm) gooseneck with integrated XLR phantom power adapter for temporary installation
GN 50 ES	approx. 19.7-in. (50-cm)gooseneck with integrated low-noise on/off switch
GN 50 E/5	approx. 19.7-in. (50-cm) gooseneck with 5-pin XLR for external control of light ring
GN 155 Set	approx. 4-ft 11-in. (155-cm) long gooseneck module and a heavy duty stand with shock isolation pad
HM 1000	Hanging module with approx. 33-ft (10-m) antitwist cable and in-line XLR phantom power adapter
LM 3	approx. 1-in. (3-cm) lavalier module with in-line XLR phantom power adapter
LM 3 L	approx. 1-in. (3-cm) lavalier module with 3-pin mini XLR connector fitting PT 40, PT 61 or PT 80/81

Optional Accessories

B 18 battery power supply

PS 3 F-Lock panel mount socket

MF-DA mounting flange

H 500 shock mount

H 600 + A 608 shock mount, lockable

SA 40, SA 50 stand adapters

SA 80 clamp

ST 5/3, ST 45, ST 46 table stands

Discreet Acoustics – Boundary Layers

C 400 BL

C 680 BL

C 547 BL

C 400 BL

Uses: Conference tables, lecterns, theaters, …

Features: Hypercardioid polar pattern, speech optimized frequency range, extremely small, easy to place. Supplied with mounting plate and special adhesive tape.

Benefits: Extremely cost-efficient unidirectional boundary microphone for various applications. Its frequency response has been designed for optimum intelligibility of speech. The design is inconspicuous and the housing can be painted easily in the color of your wish. This makes it literally invisible.

C 680 BL

Uses: Conference tables, lecterns, places of worship.

Features: Cardioid polar pattern, shock mounted transducer, integrated phantom power adapter. Supplied with special adhesive tape.

Benefits: Cost-efficient table microphone for inconspicuous placement. The transducer shock mount effectively reduces impact noise pickup. The supplied strip of special adhesive tape allows you to fix the microphone temporarily on a table without staining the table or leaving any residue after removal.

C 547 BL (T)

Uses: Theaters, places of worship, conferencing.

Features: Hypercardioid polar pattern, rugged construction, switchable bass-cut filter for reducing footfall noise, studio-quality audio.

Benefits: The C 547 BL features a rugged, "non-crush" case designed primarily for tough on-stage assignments. Other benefits include optimum acoustic properties, high directivity, and neutral sound.

T-version without windscreen for table top use.

CGN 321 E CGN 521 E CGN 323 E CGN 523 E

CHM 21

Discreet Acoustics Compact

The Discreet Acoustics Compact is a new series of non-modular installation microphones that offers uncompromised audio performance at high-value prices. The series is comprised of 12-inch and 20-inch single-flexpipe gooseneck microphones with a choice of cardioid or hypercardioid pickup patterns, plus a hanging cardioid "choir" microphone. DAC models use rugged all-metal parts and are terminated in 3-pin XLR-type connectors. All models have jumper-selectable, tamper-proof bass roll-off filters and come with basic installation kits, so they're ready to install right out of the box.

Model	Length	Pattern	Working Distance
CGN 321 E	12-inch	Cardioid	1 - 2 ft (30 - 60 cm)
CGN 323 E	12-inch	Hypercardioid	1 - 3 ft (30-90 cm)
CGN 521 E	20-inch	Cardioid	1 - 2 ft (30 - 60 cm)
CGN 523 E	20-inch	Hypercardioid	1 - 3 ft (30-90 cm)
CHM 21	hanging - 33-ft cable	Cardioid	3 - 10 ft (1 - 3 m)

AS 4 + 3

AS 8 / AS 8 TC

Sound Processing Range
AS 4 + 3

Automatic mixer with four gated microphone inputs and three line level inputs. The microphone inputs provide switchable 24 V phantom power and an integrated, adjustable compressor/leveler that compensates for variations in level due to variations in working distance. The microphone inputs and line output are on balanced 3-pin XLR connectors, the line inputs and recording output on unbalanced RCA connectors. A switchable ducking function will attenuate all other channels when signal is present at the MIC 1 input. Bass and treble controls in the master output section allow the sound of the main output signal to be matched to individual requirements. The AS 4+3 can be daisy-chained if more than four microphone inputs are needed.

Feature Highlights

- Four automatic microphone inputs, three line level inputs
- Integrated compressor/leveler
- Ducking function

AS 8 / AS 8 TC

Adaptive Proportional Gain Sharing

The patented Adaptive Proportional Gain Sharing algorithm consists of two crucial elements that make it unique among automixers.

Gainsharing

The first, "Continuous Gain Modulation" or "Gainsharing", as it is more commonly known, uses a microprocessor to control the channels with Voltage Controlled Amplifiers (VCA's). The VCA's act like faders on a console mixer, adjusting the level of the microphones in a few milliseconds through a continuous gain control. The AS8 (automixer) and AS16x12 (programmable mix/minus, matrix mixer) proportionally assign the amount of gain from the sum of all active microphones equal to ONE open microphone. That means all the active mics mixed together will deliver the same summed gain as a single microphone at full gain. An advantage to this design is that the constant gain means background levels remain the same regardless of mic activity. In recording and conferencing applications, this means the room ambient noise will be observed as constant. That same noise is limited to the noise level you would get with only one microphone on in the room - it will not vary or overpower your signal. And the gain before feedback stability in sound reinforcement applications is consistent.

Please note:
Detailed information about specifications, and architects' and engineers' specifications are available from our website at: http://www.akgusa.com

Adaptive Skewing

The second (or adaptive) part of the algorithm is called "Auto-skewing." By monitoring input signal strength, duration and bandwidth the mixer "recognizes" the signal at a microphone and assigns a preference for that signal to that input. When it detects the same signal at another input, it will not apportion gain to that other channel because it already has identified that signal at good level on the first channel.

For example, an instructor in a given venue may be wearing a wireless lavalier microphone and also may make use of a stationary lectern mic. As the instructor moves about the room he or she may stop occasionally to speak from the lectern. The Auto-skewing will realize that it already has the instructor's audio on the lavalier and will not "open" the lectern microphone to the same voice. This prevents phasing and comb filtering problems. The other mic would "open up" only if it detects the lectern's mic as stronger, longer in duration or "better" sounding in which case the gain will seamlessly be apportioned up to the lectern mic and down to the lavalier. Or the other mic(s) could be apportioned gain if a different talker(s) began speaking in which case the algorithm will perform a mathematically perfect NOM attenuation as any number of mics "open up."

Remote Level Control Connections

Remote control is easily accomplished through the DB-15 connector on the rear panel. This provides a direct connection to the VCA level controller on each channel and the main output for external volume control pots, switches (or both) to be added.

"Daisy Chain" Multiple AS 8 Mixers

Up to 15 AS 8 mixers can be inter-connected in a "master/slave" configuration for larger systems needing more than eight inputs. In this configuration, all automatic mixing functions are combined among the mixers, with the "master" unit providing the reference signals and control over the gain allocation and skewing.

Built-in Compressor/Leveler

A compressor/leveler is included in the algorithm to compensate for level differences between loud and soft talkers. Maintaining uniform sound levels provides a significant improvement in sound quality.

Two Versions Available

The AS 8 is the basic version. The AS 8 TC provides additional, separate bass and treble controls for each channel.

Feature Highlights

- Patented mixing algorithm
- Requires no manual threshold setting even in noisy or changing environments
- Remote control via RS 232 or analog interface
- Several units can be daisy-chained

AS 16 X 12

DFM 4 x 4

AS 16 x 12 Automatic Mixer

The high quality AS 16 x 12 combines a 16-channel mic/line automatic mixer and freely programmable 16 x 12 matrix in a 2-U 19" case. The AS 16 x 12 provides up to eight independent subgroups. Programmable logic inputs and outputs and the supplied LecNet™ software make programming, integration in media and/or hardware control systems, and day-to-day operation easy and intuitive. The AS 16 x 12 is the perfect choice wherever professional NOM attenuation, speaker zoning, and/or signal distribution to several rooms are required. The Adaptive Proportional Gain mixing algorithm uses no gating and thus will never clip a syllable, provides inaudible gain control, and dramatically improves sound quality and gain before feedback.

"Mix-minus" sound reinforcement, multi-channel recording and separate media feeds can all be accomplished simultaneously with a single AS 16 x 12 mixer. The AS 16 x 12 can be daisy-chained and provides a special expansion input for connecting an AS 8 to add more input channels.

The AS 16 x 12 is ideal for courtrooms, boardrooms, learning centers, conference centers, auditoriums, worship centers and many other applications.

Feature Highlights

- 16-channel automatic microphone mixer plus 16 x 12 programmable matrix mixer
- 8 assignable NOM Buses
- 17 programmable inputs and 19 programmable logic outputs
- Built-in 4 room combining capability
- RS-232 controllable - AMX® and Crestron™ compatible

DFM 4 x 4 Multichannel DSP

The DFM 4 X 4 is a sophisticated DSP based multi-channel audio signal processing device. Based on a state-of-the-art 32-bit floating point digital signal processor, internal calculations are carried out with greater than 1600 dB dynamic range. 24-bit A/D and D/A conversion guarantees superior audio signal quality.

The DFM 4 x 4 acts as a feedback eliminator with up to 12 user adjustable filters on each channel, automatic notch filters, and several other types of EQs (parametric, shelving, highpass, etc.). In addition, the DFM 4 x 4 provides a four-channel compressor, four-channel limiter, and four-channel delay.

A complete 4 x 4 matrix on the input makes the DFM 4 x 4 an uncommonly versatile processor for feedback elimination, speaker zoning, delay control, and complete system control.

Feature Highlights

- Automatic Digital Feedback Eliminator (ADFE) on each channel
- Up to 12 user adjustable filters on each channel
- Complete 4 x 4 matrix on the input
- Compressor, limiter, and audio delay on each channel
- RS-232 serial port for control by PC, AMX®, or Crestron™ – 8 non-volatile preset memories

Please note:
Detailed information about specifications, and architects' and engineers' specifications are available from our website at: http://www.akgusa.com

CS 2 Conference System

AKG Conference Systems are fully modular and therefore highly flexible, allowing users to create a custom system for any conference application. From microphone capsules to power supplies, designers will find exactly the right components for every type of conference system.

AKG Conference Systems use standard single-cable wiring for quick and easy setup and takedown of mobile systems. In addition, single-cable wiring will save time and money in fixed installations, too.

Control options include analog control by the Base Station (CS 2).

System Components:

CK 31 CK 32 CK 33 CK 47 CK 80

1. Capsules

Choice of five Discreet Acoustics Modular Series microphone capsules

GN 50 CS

GN 30 CS

2. Goosenecks

Two goosenecks in different lengths

CS 2 DU CS 2 CU CS 2 DU Fix CS 2 CU Fix

3. Microphone Stations

Chair and Delegate Microphone Stations for permanent installation or mobile use.

4. Connecting Cables

Cable lengths:
4 ft (1.25 m) to 66 ft (20 m)

5. Base Station

Central control unit for up to 200 Microphone Stations, with expansion in/out

CS PS 20 CS PS 100

6. Power Supplies

Power supplies (w/o IEC power cord) for 40 to 200 Microphone Stations

*CS 2 CU flush mount version**

*CS 2 DU flush mount version**

*CS 2 CU desktop version**

*CS 2 DU desktop version**

** w/o gooseneck and microphone capsule*

CS 2 DU Delegate Station / CS 2 CU Chair Station

The CS 2 is the ideal solution for venues where a sound engineer is not available for every discussion, such as meeting rooms, town halls, etc. The central Base Station controls microphone channels and a priority button allows one or more chairpersons to call the meeting to order.

Two types of Microphone Stations are available, the Chair Station with a priority button (any number of Chair Stations can be used in a system) and the Delegate Station. Each Microphone Station is available in a desktop version for mobile use or with an installation frame for permanent flush mounting in a tabletop. Providing two loudspeakers, two headphone outputs, and a "Voice Zoom" function, each version can be used by two persons.

Bottom panel dip switches and pots on each Microphone Station allow many functions to be adjusted individually.

Bottom panel dip switches

- Voice Activation threshold
- Voice Activation hold time
- Microphone automute after user stops talking
- Enable / disable NOM limitation
- Voice Activation ON / OFF
- Priority level
- "Voice Zoom" ON / OFF
- Loudspeaker / headphones level reset or last setting
- Adjustable compression

The CS 2 uses the famous Discreet Acoustics microphone capsules that connect to the Microphone Stations via a GN 30 CS (approx. 12 in. / 30 cm) or GN 50 CS (approx. 20 in. / 50 cm) gooseneck. A rugged, threaded TRS mini jack with gold plated contacts ensures a firm, wobble-free mechanical joint and excellent electrical contact.

Five different ready-to-use cables in standard lengths between 4 ft (1.25 m) and 66 ft (20 m) are available for connecting the individual Microphone Stations together. This does not only save time but increases the reliability of the system. A range of optional accessories will solve any installation problem.

With its wide variety of options, the CS 2 is more flexible than many "fully digital" systems. Plus, the AKG brand name stands for excellent sound.

Feature Highlights

- Quick setup and takedown even of large systems
- No training required
- Superior audio quality
- Voice activation or manual PTT control

The Base Station – the Heart of the CS 2

The Base Station controls up to 200 Microphone Stations and takes up only 1U of rack space. Base Stations can be "daisy-chained" to add as many Microphone Stations to the system as required - there is virtually no limit.

Depending on the size of the system, the Base Station requires an appropriate power supply, either a CS PS 20 for up to 40 talkers, two CS PS 20s for up to 80 talkers, or one CS PS 100 for up to 200 talkers. The CS PS 100 with its higher power rating uses a 1 U rack mount case.

The Base Station provides all the inputs and outputs usually needed for a conference system, plus some more including an effects insert, headphones jacks, etc.

The CS 2 Base Station provides automatic NOM (Number of Open Microphones) attenuation. System gain will decrease by approx. 2 dB every time the number of open microphone doubles, even if the microphones are connected to different units in a multiple Base Station setup. The result is a substantially lower risk of feedback even if the number of open microphones varies constantly.

A selectable Voice Activation function turns the microphones on automatically as soon as they are talked into.

The NOM Limitation function allows the number of simultaneously open microphones to be limited to one, two, three, four, or five. This function can be locally disabled on each Microphone Station so a specific microphone, e.g., one mounted on a lectern, will come on every time, no matter how many mics may be open already.

Feature Highlights

- Controls up to 200 Microphone Stations
- Expansion in / out
- No training required
- Superior audio quality
- Standard ins and outs for external equipment

K 11

AKG introduces the K 11 headset as an accessory for the CS2 conference system. The K 11 fits both the delegate and the chairman units.

Specifications
Type: open back
Frequency range: 300-3,400 Hz
Sensitivity:
Impedance:
Weight: approx. 10/70g
Power handling capability: 200 mW
Distortion:
Cable: single cable approx.
Stereo adapter: mini jack, 1/4" jack

Specifications CS 2 CU/DU

Inputs
Compatible Microphones: CK 31, CK 32, CK 33, CK 47, or CK 80 in conjunction with GN 30 CS or GN 50 CS
Type: unbalanced, with DC supply voltage
Input Impedance: 1.5 kΩ
Supply Voltage: 5.5 V DC
Max. Input Level for <1 %THD, Vout <+3 dB): 25 dB

Outputs
Line
Connector: 15-pin male HD D-sub
Type: Transformer balanced, floating
Rated Output Level: +10 dBu
Audio Bandwith: 55–35,000 Hz
S/N Ratio, 22 Hz–22 kHz, QPK: 81 dB
System Compatibility: Microphone station input on Base Station, compatible with CS 1
THD @ 1 kHz: 0.25 %
EIN with Noise Gate, 22 Hz–22 kHz, QPK: -105 dBu
Headphones and Built-in Speakers:
Headphones Connectors: 2 x mini TRS jacks
Output Power fopr <1 % THD): 0.48 W
Min. Headphones Load Impedance: >8 Ω
Audio Bandwith: 30–45,000 Hz
S/N, 22 Hz–22 kHz, QPK: 81 dB
THD @ 1 kHz: 0.25 %
Equivalent Noise Level with Noise Gate, 22 Hz–22 kHz: -92 dBu
Digital Potentiometer Attenuation: 32 stages from 0 to -42 dB linear, -82 dB max.

System:
Adjustable Functions: Voice Activation threshold
Voice Activation hold time
Microphone automute ON / OFF
Enable / disable NOM limitation
Voice Activation ON / OFF
Priority Level
Compression ON / OFF
"Voice Zoom" ON / OFF
Headphones / speaker volume reset / last setting
Adjustable compression
Operating Voltage: 20–36 V DC
Current Consumption: 35–63 mA
Max. Power Requirement: 1,9 W
Size (L x B x H,desktop version): 257 x 153 x 74 mm (1.0 x 6.0 x 2.9 in.))
Net- / Shipping Weight: 950 g/1,5 kg (2.1/3.3 lbs)
Finish: Blue Line bray / matte black
Package Contents: Station without microphone and cables

SR 40

HT 40

PR 40

WMS 40 Wireless Microphone System

Entry-level professional wireless system. For all applications requiring perfect audio in spite of a limited budget. Ideal for small stages, clubs, small touring systems, places of worship, hotels, gyms, etc.

The WMS 40 operates in the UHF (Ultra High Frequency) range. It uses highly selective SAW filters and advanced circuitry to ensure interference-free operation and perfect sound even under difficult conditions. The plug and play concept and fixed preset frequency let you set up and operate the system right away without having to study the manual first.

SR 40 Receiver

- Receiver with rugged 19" case for easy rack mounting.
- Adjustable squelch for noise-free reception.
- Clear status display including RF, power, and mute indicators.
- Output level adjustable from mic to line level.
- Special strain relief prevents power cable from being unplugged unintentionally.
- Professional outputs: balanced XLR and unbalanced 1/4" jack.

HT 40 Handheld Transmitter

- Handheld transmitter with D 880 microphone element for brilliant, uncolored vocal reproduction.
- Integrated antenna for optimized RF output and perfect transmission quality.
- Controls include on/off and mute switches, and a battery status indicator.
- Color code clip for channel identification.
- Uses standard 1.5 V AA size dry or rechargeable batteries to keep operating cost low.
- Battery life: >30 hours.

PR 40 UHF Portable Diversity Receiver

- Miniature UHF receiver with four-level diversity for reliable reception
- Status display LEDs for power on, RF signal and transmitter mute
- More than 8 hours operation on 2 x AAA alkaline batteries, more than 6 hours operation on rechargeable batteries
- Integrated charging contacts for use with rechargeable batteries and AKG CU 40 charging station
- Line level / headphone output with level control.

WMS 40 DIV UHF Receiver

- UHF receiver with 4-level diversity in all-metal 1/2-rack chassis
- Balanced 3-pin XLR and unbalanced 1/4-inch outputs variable from mic to line level with front-panel control
- Full metering for easy status monitoring
- Can be rack-mounted using optional RMU-40 kit
- Well-designed companding circuit delivers excellent sound quality

WMS 40

PT 40

PT 40 Bodypack Transmitter

- Rugged plastic case.
- Mini XLR input for all "L" type microphones from AKG.
- Also optimally suited for use with guitar and bass thanks to extended audio bandwidth.
- Controls include on/off and mute switches, input level control, mic/line switch, and a battery status indicator.
- Uses standard 1.5 V AA size dry or rechargeable batteries to keep operating cost low.
- Battery life: >30 hours.

Microphones Available for the PT 40

C 417 L, C 419 L, C 420 L, C 444 L, CK 77 L, CK 97 C, CK 55 L, C 477, CK 55 L and MKG/L instrument cable.

Available Systems

WMS40/880, WMS40/407, WMS40/444, WMS40/GT, WMS40/GB, WMS40/MP, WMS40/SO.

Components & Accessories

HT40/880, PT40, SR40, CB40 Black, CB40 Grey, MP40, GB40, SO40, CU40. RMU60 rack mount kit, CH40 carrying case, W880 windscreen.

Specifications

Carrier frequency range: 710–865 MHz
Modulation: FM
Audio bandwidth: 40–20,000 Hz
T.H.D.: typ. 0.8 %
Signal/noise ratio: typ. 103 dB-A

Handheld Transmitter
RF output: 10 mW (ERP)
Battery life: >30 hours (2 x 1.5 V AA size batteries)
Size/weight: 258 x 40 dia. mm (10.1 x 1.6 in.)

Bodypack Transmitter
RF output: 10 mW (ERP)
Battery life: >30 hours (2 x 1.5 V AA size batteries)
Size/weight: 96 x 64 x 22 mm (3.8 x 2.5 x 0.9 in.)

Receiver
Audio outputs: balanced XLR and unbalanced 1/4" jack; level adjustable from mic to line; 2V rms max.
Size/weight: 235 x 142 x 43 mm (9.3 x 5.6 x 1.7 in.)/470 g (16.6 oz.)

SR 40 DIV Receiver
Audio outputs: balanced XLR and unbalanced 1/4" jack; level adjustable from mic to line; 2V rms max.
Size/weight: 200 x 135 x 42 mm/470 g

PR 40
Audio outputs: unbalanced line level (tip); -6dBm (10 Kohms), headphones output (ring); 18 mW typically (15 ohms); 13 mW (10 ohms)
Size/weight: 77 x 55 x 15 mm /60 g

MP 40

GB 40

The "FlexJack" connects the GB 40 to any guitar jack.

… on the top …

… or on the side.

TM 40

SO 40

Matches all dynamic microphones

WMS 40 Microtools™

MP 40 MicrOpen™

- Integrated, detachable C 407 lavalier microphone with cable and attachment clip.
- Integrated charging contacts and optional charger for easy use of rechargeable batteries.
- Lowest operating cost in its class. Operates on a single AAA size Alkaline or rechargeable battery.
- Integrated antenna for optimum transmission.
- ON/MUTE/OFF switch and battery status indicator.
- Input gain control for optimum modulation.
- Replaceable color code element.
- DC/DC converter for constant transmission quality throughout battery life.

GB 40 GuitarBug™

- FlexJack swivel jack plug matching all guitar outputs.
- Extended frequency response optimized for guitar and bass.
- Integrated charging contacts and optional charger for easy use of rechargeable batteries.
- Lowest operating cost in its class. Operates on a single AAA size Alkaline or rechargeable battery.
- Integrated antenna for optimum transmission.
- ON/MUTE/OFF switch and battery status indicator.
- Input gain control for optimum modulation.
- Replaceable color code element.
- DC/DC converter for constant transmission quality throughout battery life.

SO 40 Snap-On Transmitter

- Professional XLR connector matching all dynamic microphones.
- Glass fiber reinforced miniature case.

- Integrated charging contacts and optional charger for easy use of rechargeable batteries.
- Lowest operating cost in its class. Operates on a single AAA size Alkaline or rechargeable battery.
- Integrated antenna for optimum transmission.
- Input gain control for optimum modulation.
- ON/MUTE/OFF switch and battery status indicator.
- Replaceable color code element.
- DC/DC converter for constant transmission quality throughout battery life.

CU 40 ChargingUnit™

- The perfect accessory for the WMS 40 microtools.
- Helps save money and protects the environment.
- Simply set the WMS 40 microtools and the internal battery is automatically and gently recharged.
- One charging station fits all WMS 40 microtools.
- 1 h quick charge

TM 40 UHF Transmitter Module

- UHF transmitter module for new "M" Emotion | TriPower Series models
- OFF/MUTE/ON switch
- Input gain control for optimum dynamic range
- Battery status indicator

Recommended Accessories

RMU 60 rack mounting set for SR 40, CH 40 case for a complete WMS 40 set, W 880 wind screen

Integrated charging contacts and optional charger for easy use of rechargeable batteries.

CU 40

Technical Specifications

Carrier frequency range: 710–865 MHz
Modulation: FM
Audio bandwith: 40–20,000 Hz
THD at 1 kHz: typ. 0.8 %
S/N ratio: typ. 103 dB(A)
RF output: 5 mW (ERP)
Battery life:
MP **40**: >10 h with 1 x 1,5 V (AAA-batteries), >5 h (Akku)
GB **40**: >11 h with 1 x 1,5 V (AAA-batteries), >6 h (Akku)
SO **40**: >10 h with 1 x 1,5 V (AAA-batteries), >5 h (Akku)
Size/weight:
MP **40**: 0.8"x 1"x 5.7", 20 x 25 x 145 mm/36 g
GB **40**: 3"x 0.8"x 1.1", 76 x 20 x 28 mm/28 g
SO **40**: 0.9"x 1.2"x 3.9", 22 x 30 x 98 mm/36 g

SR-400

HT-400

PT-400

WMS 400 Wireless System

The new WMS 400 offers a unique combination of class-leading audio quality with wide dynamic range, incredible ease of setup and operation and low operating cost. Up to 24 WMS 400 systems can be used simultaneously, so it is perfect for any small or medium-sized application. Since WMS 400 uses the antenna components and other accessories from the WMS 4000, it is possible to put together high-performance, yet cost-effective custom multi-channel wireless systems.

SR 400 Receiver

- Available in two 30-MHz bands with 1,200 frequencies each that permit use of up to 12 simultaneous systems in each band.
- Integrated frequency management system with automatic scanning finds clean frequencies quickly and easily.
- Infra-red link uploads frequency and setup data to transmitter quickly.
- Rehearsal mode records all operating parameters during sound check to help avoid performance problems.
- Two-color backlit display allows easy monitoring of all operating parameters and turns from green to red when a fault condition occurs including low battery, input overload, mute, low RF and other parameters.
- 1/2-rack size all-metal chassis comes complete with all necessary hardware for mounting either singly or side-by-side.
- Professional outputs: balanced 3-pin XLR-type and unbalanced 1/4-inch jack.

HT 400 Handheld Transmitters

- Available with either the smooth, powerful sound of the AKG D 880M dynamic or the detailed clarity of the AKG C 900M condenser microphone.
- Infra-red data link allows setup within seconds.
- Full 50 mW output for freedom from dropouts due to low RF.
- Low operating cost – 6 hours of use from a standard "AAA" battery or 8 hours from the optional high-current rechargeable.
- Built-in charging contacts allow batteries to be recharged without removing them from the transmitter.
- LCD display shows frequency, group and hours of remaining battery life.
- Ergonomically-styled chassis has soft-touch finish for comfortable handling. Color-coded inserts are available for easy identification.

PT 400 Bodypack Transmitter

- Extremely small size.
- Infra-red data link allows setup in seconds.
- Full 50 mW output for freedom from dropouts due to low RF.
- Low operating cost - 6 hours of use from a standard "AA" battery or 8 hours from the optional high-current rechargeable.
- Built-in charging contacts allow batteries to be recharged without removing them from the transmitter.
- External mute switch interface allows unit to be muted remotely.
- LCD display shows frequency, group and hours of remaining battery life accurately.
- Compatible with a wide range of AKG lavalier and headset microphones. Also comes with 1/4-inch cable for use with instruments.

Optional Accessories

PS4000 Wide-band antenna multi-coupler (1-in 4-out),

PSU4000 Central Power supply unit

PSU01/4000 Power supply for powering one PS4000

RA4000B External omni-directional active dipole antenna with amplifier

SRA1 External passive directional antenna

SRA2B External directional active "paddle" antenna with amplifier HPA4000 Headphone monitoring amplifier-8 receiver inputs

AB4000 In-line antenna signal amplifier for WMS 4000 or WMS 400 system

ASU4000 Antenna power supply for powering of active antennas

CU400 Two-bay charger for WMS 400 transmitters or "AA" batteries

Technical Specifications

SR 400
Carrier frequency range 650 to 680, 680 to 710 MHz
Modulation FM
Audio bandwidth 35 to 20,000 Hz
T.H.D. <0.3% (at 1 kHz)
Signal / noise ratio 120 dB(A)

HT 400
Carrier frequency range 650 to 680, 680 to 710 MHz
Modulation FM
Audio bandwidth 35 to 20,000 Hz
Selectable channels 1200
Max. channels for multichannel operation 24
T.H.D. <0.7% typical at rated deviation / 1 kHz
Signal / noise ratio 120 dB(A)

PT 400
Carrier frequency range 650 to 680, 680 to 710, 720 to 750, 760 to 790, 790 to 820, 835 to 863 MHz
Modulation FM
Audio bandwidth 35 to 20,000 Hz
Selectable channels 1200
Max. channels for multichannel operation 24
T.H.D. <0.7% typical at rated deviation / 1 kHz
Signal / noise ratio 120 dB(A) typical

SR 4000

HT 4000

PT 4000

WMS 4000 Wireless System

The WMS 4000 is the ultimate wireless microphone system for any application requiring the best audio quality, unbelievable flexibility and rock-solid reliability. The WMS 4000 system operates in four 30-MHz UHF bands with 1,200 frequencies in each band permitting at least 50 systems to be operated simultaneously anywhere. With 120 dB of dynamic range, full 35 - 20,000 Hz response and an incredible array of accessories for customization for any application, the WMS 4000 delivers class-leading performance and true "hard-wired" sound.

SR 4000 Receiver

- Backlit LCD display with high-contrast "black mask" provides a clear readout of all system parameters. Status indication for audio input, RF level, mute, frequency or group, diversity switching.
- Auto setup and environment scan analyzes the RF band, finds usable frequency groups and sets frequencies automatically.
- Rehearsal mode records operating parameters so the system can be adjusted prior to actual performance.
- Battery life display indicates up-to-the-minute battery capacity in hours.
- Programmable status LED ring provides an easily-visible warning of problems such as low battery, audio level overload, RF or antenna problems.
- Jog wheel with push-to-enter function allows easy control of all operating parameters.
- Balanced 3-pin XLR and unbalanced ⅛-inch outputs, BNC antenna inputs and logic output for remote control of devices like automixers and media control systems. Built-in data port and integral PC interface software allow computer monitoring and control.

HT 4000 Handheld Transmitter

- Full 50 mW output for greater immunity from interference and signal loss.
- A choice of 7 AKG microphone capsules—C 900M, D 880M, D 3700M, D 3800M, C 5900M, C 535EB and GN 15HT.
- Status LED and backlit display ensures easy setup and accurate status monitoring. The display shows remaining battery life in hours, frequency, channel or preset groups, gain setting and mute status.
- Soft-touch enamel paint makes it comfortable to hold.
- Jog wheel control for easy access to all operating parameters.
- Charging contacts allow optional charging system to re-energize the battery.
- Electronically lockable mute switch.

PT 4000 Bodypack Transmitter

- Full 50 mW output for greater immunity from interference and signal loss
- 3-pin mini XLR is compatible with a large selection of AKG mics including MicroMics, CK 77 and Discreet Acoustics modules.
- Backlit display ensures easy setup and accurate status monitoring. The display shows remaining battery life in hours, frequency, channel or preset groups, gain setting and mute status.
- Cast magnesium chassis is light and rugged. Curved back allows unit to rest comfortably when worn.
- Jog wheel control for easy access to all operating parameters
- Charging contacts allow optional charging system to re-energize the battery.
- Electronically lockable mute switch.

Technical Specifications

SR 4000
Carrier frequency range 650 to 680, 680 to 710, 720 to 750, 760 to 790 MHz
Modulation FM
Audio bandwidth 35 to 20,000 Hz
T.H.D. typ. <0,3%
Signal / noise ratio 120 dB (A)

HT 4000
Carrier frequency range 650 to 680, 680 to 710, 720 to 750, 760 to 790 MHz
Modulation FM
Audio bandwidth 35 to 20,000 Hz
Selectable channels 1,200
T.H.D. typ. <0,3 %
Signal / noise ratio 120 dB (A)

PT 4000
Carrier frequency range 650 to 680, 680 to 710, 720 to 750, 760 to 790, 790 to 820, 835 to 863 MHz
Modulation FM
Audio bandwidth 35 to 20,000 Hz
Selectable channels 1,200
T.H.D. typ. <0,3 %
Signal / noise ratio 120 dB (A)

D 880 WL 1 D 3700 WL 1 D 3800 WL 1 C 5900 WL 1 C 535 WL 1 GN 15 HT

Microphone capsules for WMS 4000 Systems

To give you maximum flexibility in tailoring a WMS 4000 system to your voice, application and budget, there is a large selection of microphone capsules available. For handheld use, choose between the smooth, powerful sound of the D 880M, D 3700M or D 3800M dynamic capsules or the clear articulate sound of the C 900M, C 535EB or C 5900M condenser capsules. The GN15HT gooseneck adapter gives you the freedom of wireless with your choice of 5 AKG Discreet Acoustics capsules. For lavalier and headset applications, you have a choice of broadcast/concert proven AKG models with a range of pickup patterns, size and other features. No other company gives you more options to customize a wireless system than the AKG WMS 4000.

C 477 C 420 C 417 CK 55 L CK 77 CK 97

PS 4000

Antenna components

PS 4000 Multi-Coupler

- Supplies antenna signal and dc power for four SR 4000 receivers
- Two expansion outputs allow signal cascading to additional PS 4000s
- Eight BNC antenna signal + dc outputs
- LED status indicators that show antenna and/or cable problems

SRA 1 Passive Wideband Directional Antenna

- Indoor / outdoor antenna with water-resistant case for setting up radio links up to 100 m / 330 ft
- For use with cables up to 5 m / 16.5 ft long. BNC output

SRA 2B Active Wideband Directional Antenna

- Indoor / outdoor antenna with water-resistant case for setting up long-distance radio links up to 300 m / ~ 1,000 ft
- Integrated high-performance signal booster for use with antenna cables up to 200 m / 660 ft
- Optional laser positioning pointer. Remote powering option to simplify hookup.

RA 4000B Omnidirectional Wideband Booster Antenna

- Indoor / outdoor use for near-field antenna setups
- Integrated high-performance signal booster for use with antenna cables to 180 m / ~ 600 ft

AB 4000 Antenna Signal Amplifier

- High-performance signal amplifier that compensates for line loss in long cable runs. One AB 4000 can compensate for 17 dB of cable attenuation, allowing RG 213 cable runs to be extended by 60 m / 200 ft
- Water-resistant case with status LED

SRA1

SRA 2B

RA 4000B

AB 4000

CU 4000

HPA 4000

PSU 4000

CU/BP 4000 Microprocessor-Controlled Battery Pack / Charge station

- Dual-bay charger for two HT 4000, PT 4000 or BP 4000.
- Smart battery management system permanently monitors battery parameters to prevent overcharging and indicate need for battery servicing.
- Delivers 12 hours of performance time per charge and ensures more than 1,000 complete charging cycles for the lowest operating cost.
- Built-in data port allows hookup for computer monitoring.

HPA 4000 Headphone Monitoring System

- Eight SR 4000 receiver inputs allow monitoring of any combination of signals through headphones
- Eight LEDs show which channel(s) are being monitored
- Jog wheel control for input selection and volume

PSU 4000 Central Power Supply

- Powers up to 12 SR 4000 receivers plus the CU 4000, HPA 4000 and HUB 4000 to simplify system wiring
- 3 dc outputs
- IEC power cable with universal power supply that operates anywhere in the world

HUB 4000 PC Network Integrator / MCS 4000 Software

- Network interface for connecting up to eight SR 4000 receivers to an Ethernet network. Can be expanded using standard PC components such as Ethernet hubs or wireless LAN interfaces.
- Status LEDs show which channels are active
- Software allows remote control and monitoring of a complete multi-channel system on a single screen. Program includes a graphic spectrum analyzer and frequency management database to make setup quick and easy.

HUB 4000

MCS 4000

In-Ear Monitoring

IVM 1 Individual Virtual Monitor System

The good news is that in-ear monitor (IEM) technology has significantly improved the performance of on-stage monitor mix systems. The bad news has been a localizing of the mix in the center of the artist's head rather than a more dimensional mix from the outside. This psycho-acoustic phenomenon is known as "in-head localization of sound (IHL)", which has prevented the artist from hearing a natural representation of the on-stage mix. Until now.

AKG, recognized as a leader in studio technology by top studio musicians, engineers and producers for more than 50 years, now introduces the future in live-performance in-ear monitor technology with its new Individual Virtual Monitor (IVM) system. The AKG IVM System provides all the benefits of a conventional IEM system but dramatically improves your ability to hear the on-stage mix and hear it with dimension (i.e. it eliminates IHL).

The AKG IVM System establishes a new state-of-the-art in on-stage monitoring. Its binaural processing allows you to experience the live, on-stage feeling of conventional monitors while eliminating the negatives. Such as feedback and loud on-stage levels from traditional wedges and side-fill monitors. It allows the monitor engineer to precisely control what is heard by each performer on stage and enables you to control your personal listening level as well.

The net result is lower stage volume, better front-of-house sound quality and your hearing is improved. Big time.

Individual Virtual Acoustics (IVA) also implement the possibility of individual earcurve measurement. The individual earcurve parameters can be added to the standard earcurves.

Components:

- SST 1 stereo transmitter
- SPR 1 stereo pocket receiver
- IP 1 Miniature earphone, ear-bud for exceptionally wide frequency range provides clear, crisp high-end and a powerful, punchy low-end.

Specifications

SPR 1 Stereo Bodypack Receiver

IVM 1 Carrier Frequencies: 16 frequencies within the 766 to 952 MHz UHF range
Selection Bandwith: up to 20 MHz
Antenna: screw-on type
Rated Deviation: ±30 kHz for 1-kHz sine-wave audio signal
T.H.D at 1kHz: <1 % at rated deviation (L=R; 0.6 % typ.)
Dynamic Range: 100 dB typ.
Audio Output: mini stereo jack, adjustable from 0 to 0.8 V rms into 50 Ω
Current Consumption: 160 mA typ.
Power Supply: 3 x 1.5 V AA size batteries
Size (excl. antenna): 69 x 18 x 94 mm / 2.7 x 0.7 x 3.7in. (W x H x D)
Net Weight: 136 g / 4.8 oz.
Mono / Stereo Threshold: –80 dBm typ.
Channel Separation: >40 dB
Squelch Threshold: –95 dBm (fixed)
Battery Status Indications: POWER-LED lights green: battery voltage O.K.
POWER-LED blinking green: battery voltage below 3.25 V
Peak LED: 0–100 mV: dark / 100 mV – 2 V rms: green / >2 V rms: red

IVM 1 System

Shipping Weight: approx. 3 kg (7.4 lbs.)
Package Size (L x W x H): 410 x 310 x 90 mm (16.1 x 12.2 x 3.5in.)
Temperature Range: –10 °C to +55 °C

SST 1 Stationary Stereo Transmitter

IVM 1 Carrier Frequencies: 16 frequencies within the 766 to 952 MHz UHF range
Selection bandwith: up to 20 MHz
RF radiation: 50 mW +1 dB / –2 dB
T.H.D. at 1kHz: 0.5 % at rated deviation
Signal / noise: 80 dB-A
Input level: 80 dBm max., adjustable
Input impedance: >22 kΩ
Current consumption: 0.4 to 0.8 A
Power requirement: 100 to 240 VAC, 50 / 60 Hz
Size (W x D x H): 210 x 283 x 41 mm / 8.3 x 11.1 x 1.6 in. (incl. controls, excl. antenna)
Net weight: 1860 g (4.1 lbs.)
Level LEDs: <–50 dBV dark / >–50 dBV green / –8 dBV orange (limiter Threshold) / >16 dBV red
ASIC chip internal / computing accuracy: 24-bit (144 dB dynamic range)

IP 1 In-ear Phones

Type: dynamic
Frequency range: 20–20,000 Hz
Sensitivity: >100 dB / mW
Power handling capability: 50 mW
Rated impedance: 50 Ω
Weight (incl. cable): 20 g (0.7 oz.)
Cable: 1.5 m (5 ft), Y-connected
Connector: stereo mini jack plug

Microphones in the recording studio

Application	Budget	Professional	Premium
spoken voice	C 577, C 747 comb, C 3000 B	C 535 EB, C 4000 B, C 4500 B-BC, SolidTube	C 414 B-XL II
lead / solo vocals	C 535 EB, C 1000 S, C 2000 B	C 3000 B, C 4000 B, SolidTube	C 414 B-XL II, C 12 VR
backing vocals	C 1000 S, C 2000 B	C 535 EB, C 3000 B, C 4000 B	C 414B-ULS, C 426 B comb
acoustic guitar	C 411, C 577, C 747 comb, C 1000 S, C 2000 B	C 451 B, C 3000 B, C 4000 B, SolidTube	C 414 B-XL II
electric guitar amp	D 112, C 391 B, C 3000 B	C 451 B, C 4000 B, SolidTube	C 414 B-XLS
double bass	D 112	C 480 B-ULS / 61, C 4000 B, SolidTube	C 414 B-XLS
bass guitar amp	D 112	C 4000 B, SolidTube	C 414 B-XLS
violin	C 577, C 747 comb, C 1000 S, C 2000 B	C 480 B-ULS / 61, C 3000 B, C 4000 B	C 414 B-XLS, C 12 VR
cello	C 577, C 747 comb, C 1000 S, C 2000 B	C 480 B-ULS / 61, C 3000 B, C 4000 B	C 414 B-XLS, C 12 VR
zither	C 577, C 1000 S, C 2000 B	C 747 comb, C 3000 B	C 480 B-ULS / 61
grand piano (classic)	C 3000 B	C 4000 B, SolidTube	C 414 B-XLS, C 12 VR
grand piano (rock & jazz)	2 x C 577, 2 x C 391 B, 2 x C 2000 B	2 x C 562 BL, 2 x C 3000 B,2 x C 4000 B	2 x C 414 B-XLS
upright piano	2 x C 577, 2 x C 2000B	2 x C 535 EB, 2 x C 3000 B, 2 x C 4000 B	2 x C 480 B-ULS / 61
trumpet	C 391 B, C 2000 B	C 3000 B, C 4000 B, SolidTube	C 414 B-XLS
saxophone	C 391 B, C 2000 B	C 535 EB, C 3000 B, C 4000 B, SolidTube	C 414 B-XLS
trombone	D 112, C 3000 B	C 535 EB, C 4000 B, SolidTube	C 414 B-XLS
french horn	C 391 B, C 2000 B	C 535 EB, C 3000 B, C 4000 B, SolidTube	C 414 B-XLS
tuba	C 577, C 3000 B	C 535 EB, C 4000 B, SolidTube	C 414 B-XLS
clarinet	C 391 B, C 2000 B	C 535 EB, C 3000 B, C 4000 B	C 414 B-XLS
flute	C 577, C 2000 B	C 480 B-ULS / 61, C 3000 B, C 4000 B	C 414 B-XLS
harmonica	C 577, C 1000 S, C 2000 B	C 535 EB, C 3000 B, C 4000 B	C 414 B-XLS
bongos	C 391 B, C 1000 S, C 2000 B	C 747 comb, C 3000 B	C 480 B-ULS / 61
congas	C 1000 S, C 2000 B	C 747 comb, C 3000 B	C 480 B-ULS / 61
bass drum	D 112	C 547 BL, C 4000 B	C 562 BL, SolidTube
snare drum	C 1000 S, C 2000 B	C 451 B, C 547 BL	C 747 comb
tom-toms	D 112, C 1000 S, C 2000 B	C 3000 B	C 4000 B
cymbals	C 391 B, C 1000 S, C 2000 B	C 451 B, C 3000 B, C 4000 B, C 480 B-ULS / 61	C 414 B-XLS
hi-hat	C 391 B, C 1000 S, C 2000 B	C 451 B, C 535 EB, C 3000 B, C 4000 B	C 480 B-ULS / 61

Microphones on stage

Application	Budget	Professional	Premium
lead vocals	D 660 S, D 880[M], WMS 40 + SO 40	D 3700[M], D 3800[M], C 900[M], C 420, C 5900[M], WMS 400	C 535 EB
backing vocals / choir	D 660 S	D 880[M] S, D 3700[M], D 3800[M], C 900[M], C 420	C 5900[M], C 535 EB
upright piano	2x D 770	2x C 430, C 411+C 1000 S, 2x C 416	2x C 391, 2x C 3000 B, 2x C 4000 B, C 547
acoustic string instruments	D 770, D 440, WMS 40	C 411, C 430, C 1000 S, WMS 400	C 451 B, C 3000 B, WMS 4000
wind instruments	D 660 S, D 409, WMS 40	D 440, D 550, C 419, C 1000 S, WMS 400	C 3000 B, C 4000 B, WMS 4000
guitar amp	D 660 S, D 770, WMS 40 + GB 40	D 440, C 416, C 3000 B, WMS 400	C 4000 B, SolidTube, WMS 4000
bass guitar amp	D 770, WMS 40 + GB 40	D 550, C 416, D 112, WMS 400	C 4000 B, WMS 4000
upright bass	D 550	D 112	C 4500 B-BC
home recording	D 660 S, D 770, D 880[M], D 440, D 550	D 112, C 430, C 1000 S, C 2000 B	C 3000 B, C 4000 B, SolidTube, C 414 B-XL
snare drum	D 660 S	D 440, C 418, C 1000 S	C 451 B, C 747
bass drum	D 660 S	D 550, D 112	C 547, C 4500 B-BC
cymbals / hi-hat	D 770	C 430, C 1000 S, C 391, C 451 B, C 535	C 3000 B, C 4000 B, C 414 B-XL
tom-toms / percussion	D 660 S, D 409	D 440, D 550, C 418, C 419, D 112, C 1000 S	C 451 B, C 3000 B, C 4000 B
guitar / bass amp	WMS 40+GB 40	WMS 400	WMS 4000

Installed Sound

Application	Budget	Professional	Premium
Conferencing / Podium Discussions			
ceiling mount / choir – hanging	HM 1000+CK 80	HM 1000+CK 31 / CK 33	HM 1000+CK 47
ceiling mount / choir – boundary layer	C 400 BL		C 562 CM
handheld – wireless	WMS 400+D 880 WL 1	WMS 400+D 3700 WL 1	WMS 4000+C 535
handheld – wired	D 660 S	D 880 S	C 535
lavalier / headset – for wireless systems	WMS 80 PT-Set+C 444 L, CK 55 L	WMS 400+C 444 L, CK 55 L	WMS 4000 PT-Set+C 420 L, CK 97 L
lavalier / headset – wired	CK 55 L+MPA III	C 444 PP	C 420
standing / on table – boundary layer	C 400 BL	C 680 BL	C 547 BL
standing / on table – gooseneck	GN+CK 80	GN+CK 31 / CK 33	GN+CK 47
Theaters / Multi Purpose Halls			
ceiling mount / choir – hanging	HM 1000+CK 80	HM 1000+CK 31 / CK 33	HM 1000+CK 47
ceiling mount / choir – boundary layer	C 400 BL		C 562 CM
handheld – wireless	WMS 400+D 880 WL 1	WMS 400+D 3700 WL 1	WMS 4000+C 535 WL
handheld – wired	D 660 S	D 880 S	C 535
lavalier – wireless	WMS 80 PT-Set+CK 55 L	WMS 400+CK 97 L	WMS 4000 PT-Set+CK 77 WR-L
lavalier – wired	CK 55 L+MPA III	SE 300 B+CK 97	C 577 WR
standing / on table – boundary layer	C 400 BL	C 680 BL	C 547 BL
standing / on table – gooseneck	GN+CK 80	GN+CK 31 / CK 33	GN+CK 47
Houses of Worship			
altar / pulpit – boundary layer	C 400 BL	C 680 BL	C 547 BL
altar / pulpit – gooseneck	GN+CK 80	GN+CK 31 / CK 33	GN+CK 47
ceiling mount / choir – hanging	HM 1000+CK 80	HM 1000+CK 31 / CK 33	HM 1000+CK 47
handheld – wireless	WMS 400+D 880 WL 1	WMS 400+D 3700 WL 1	WMS 4000+C 535 WL
handheld – wired	D 660 S	D 880 S	C 535
lavalier / headset – wireless	WMS 400+C 444 L, CK 55 L	WMS 400+C 444 L, CK 55 L	WMS 4000 PT-Set+C 420 B-lock, CK 97 L
lavalier – wired	CK 55+MPA III		SE 300 B+CK 97
Leisures Centres, Malls, Public Buildings, Clubs, Bars			
ceiling mount / choir – hanging	HM 1000+CK 80	HM 1000+CK 31 / CK 33	HM 1000+CK 47
ceiling mount / choir – boundary layer	C 400 BL		C 562 CM
handheld – wireless	WMS 400+D 880 WL 1	WMS 400+D 3700 WL 1	WMS 4000+C 5900 WL 1
handheld – wired	D 660 S	D 880 S	C 5900
headset – wireless	WMS 80 PT-Set+C 444 L	WMS 400+C 444 L	WMS 4000+C 420 L
headset – wired		C 444 PP	C 420
standing / on table – boundary layer	C 400 BL	C 562 BL	C 547 BL
standing / on table – gooseneck	GN E+CK 80	GN E+CK 31 / CK 33	GN E+CK 47

Hearo 999 Headphone Amplifier/Processor

The Hearo 999 is a combination of a high-performance headphone amplifier and a sophisticated digital processor that brings the magic of surround sound to headphone listening. The Hearo 999 has Individual Virtual Acoustics to match the sound to your own hearing and to make the sonic image more realistic. It also features Dolby Digital and Pro Logic decoding, plus accurate room simulations (club, hall, and stadium) to enhance normal stereo material. The Hearo 999 paired with a good set of headphones simulates the sound of up to 6 loudspeakers.

Hearo Player

The Hearo Player is a software plug-in for Windows Media Player 9 that gives you surround sound when listening to CDs or DVDs on your PC with headphones. The Hearo Player utilizes Lexicon's LOGIC7 circuitry that simulates the performance of up to 8 loudspeakers along with AKG's IVA processing to maximize the sonic imaging. The Hearo Player software is available for downloading at www.akg.com/hearoplayer as a free demo. The full version is available for the same price as a single CD or DVD and will enhance your listening experience tremendously.

K 171 Studio

The K 171 Studio combines the benefits of a closed-back design with the lightweight and comfort of supra-aural headphones. The K 171 Studio is an excellent choice for DJ and broadcast applications where no sound can bleed from the headphones into live microphones. The closed-back, loud and rugged design gives the K 171 a different low-frequency character and maintains its comfort and flexibility.

Specifications
Type: Closed-back, supra-aural
Frequency Range: 18 - 26,000 Hz
Sensitivity: 94 dB SPL/mW
Rated Impedance: 55 ohms
Weight: 200 g (7.1 oz.)

K 271 Studio

The K 271 Studio combines the benefits of AKG's circumaural design for extreme comfort and a closed-back design for maximum isolation from ambient noise. Thanks to its XXL transducers, the K 271 Studio sounds clean, smooth and very rich. The K 271 Studio is the perfect choice for any application where sonic bleed could cause problems such as broadcast work. Another important feature of the K 271 Studio is the addition of a switch in the headband that mutes the audio just as soon as the headphones are taken off.

Specifications
Type: Closed-back, supra-aural
Frequency Range: 16 - 28,000 Hz
Sensitivity: 91 dB SPL/mW
Rated Impedance: 55 ohms
Weight: 240 g (8.5 oz.)

K 240DF Professional Headphones

The K 240DF follows the criteria specified by the Institute of Radio Technology (IRT) in Munich for a "diffuse field" equalization curve that provides headphone listeners with the sound pattern, characteristic of a room with reflective, non-anechoic surfaces. Each K 240DF is rigorously tested to assure strict adherence to the IRT standards for frequency response, channel separation, and sensitivity. Hand-selected and matched components are used to maintain extremely close tolerances. The K 240DF is a particularly appropriate choice if a producer or engineer must use headphones when mixing or adding signal processing on material that will be heard later through loudspeakers. Self-adjusting headband and circumaural (around the ear) pads ensure long term wearing comfort without fatigue.

Specifications
Type: Semi-open, Circumaural
Frequency Range: 15Hz to 20kHz
Sensitivity: 88dB/mW
Rated Impedance: 600Ω
Weight: 240g (8.5 oz.)

K 240M Professional Headphones

AKG engineers continually strive to integrate improvements in performance and durability while carefully maintaining the K 240M's familiar sonic signature. The "integrated semi-open air" design incorporates a highly accurate dynamic transducer, and an acoustically tuned venting structure behind the element produces a naturally open sound quality. The circumaural (around-the-ear) pads are designed for hours of wearing comfort, while the steel-cable, self-adjusting headband construction and single-sided professional quality audio interconnect ensure extended reliability in demanding professional studio applications.

Specifications
Type: Semi-open, circumaural
Frequency Range: 15Hz to 20kHz
Sensitivity: 88dB/mW
Rated Impedance: 600Ω
Weight: 240g (8.5 oz.)

K 240 Studio

The K 240 Studio is a newly updated version of AKG's most successful headphone with Varimotion™ technology and XXL transducers. The K 240 Studio's semi-open ear cups have around-the-ear coupling to deliver solid bass, accurate mids and crystal-clear highs. Thanks to its lower impedance and improved sensitivity, it can be used with low-output audio sources to deliver its incredible sound. The detachable OFC cable has gold-plated plugs for easy transportation and years of loss-free signal transfer.

Specifications
Type: Semiopen, circumaural
Frequency Range: 15–25,000 Hz
Sensitivity: 91 dB/mW
Rated Impedance: 55 Ω
Weight: 240 g (8.5 oz.)
Max. Input Power: 200 mW
Distortion: <1 %
Cable: single cord, 3 m (10 ft) long
Stereo Adapter: 3.5/6.3 mm (1/8" to 1/4")

K 141 Studio

The K 141 Studio is the newest variation of an AKG classic. The K 141 Studio has the new XXL transducers with Varimotion™ technology to deliver higher sensitivity, wide dynamic range and higher SPL, plus its lower impedance also allows it to be used with computers and other devices with low-power output. The gimbal-suspended earcups and self-adjusting headband makes these comfortable to wear. The K 141 Studio also has a detachable 99.9% OFC input cable with gold-plated connectors for easy transportation and service.

Specifications
Type: Semi-open, supra-aural
Frequency Range: 18–24,000 Hz
Sensitivity: 101 dB/mW
Rated Impedance: 600 Ω
Weight: 225 g (7.9 oz.)
Max. Input Power: 200 mW
Distortion: <1 %
Cable: single cord, 3 m (10 ft) long
Stereo Adapter: 3.5/6.3 mm (1/8" to 1/4")

K 141M Professional Headphones

A proven"workhorse" throughout the recording industry, K 141M serves as the reference standard for supra-aural (on-the-ear) monitor headphone designs.

A small coupling volume in the ear cup, combined with an "integrated semi-open" venting system behind the transducer, gives the K 141M its trademark sound: punchy, accurate and crisply defined. The K 141M will deliver high sound pressure levels without distortion, and it is solidly built to withstand around-the-clock session use. Flexible steel cable frame and self-adjusting headband adapt to virtually any head shape instantly.

Specifications
Type: Semi-open, supra-aural
Frequency Range: 20Hz to 20kHz
Sensitivity: 98dB/mW
Rated Impedance: 600Ω
Weight: 225g (7.9 oz.)

K 101

The K 101 is a lightweight high-fidelity headphone for listeners wanting a comfortable model with some style. It's a lightweight with powerful sound thanks to its new MX20 transducers. It's also comfortable for long listening sessions thanks to AKG's patented self-adjusting leather headband.

Specifications
Type: Semi-open, supra-aural
Frequency Range: 18 - 22,000 Hz
Sensitivity: 101 dB
Rated Impedance: 19 ohms
Weight: 160 g (5.6 oz)

K 301 Xtra

The K 301 Xtra has big, comfortable circumaural ear cups with specially-tuned VariMotion XXL speakers to deliver the sound that fans of rock and pop want to hear: tight, powerful bass with clear mids and highs. K 301 Xtra's powerful, accurate sound and reasonable price makes it a "best buy" headphone.

Specifications
Type: Semi-open, circumaural
Frequency Range: 18 -26,000 Hz
Sensitivity: 102 dB
Impedance: 55 ohms
Weight: 245 g (8.6 oz)

K 66

The K 66 combines excellent comfort and superior sound quality to create a headphone with incredible price/performance ratio. The K 66's semi-open ear cups have low distortion and good imaging, plus it can be used with computers and other low-output devices with excellent results. Thanks to the soft leatherette ear pads and self-adjusting gimbal-suspension, the light weight K 66 will conform to the shape of your head perfectly for hours of comfortable use. The circumaural ear pads surround your ears while the AKG 1.6 in (40 mm) transducers deliver open highs and punchy, solid bass for well-balanced sound quality and perfect listening enjoyment.

Specifications
Type: Semi-open, circumaural
Frequency Range: 18–22kHz
Sensitivity: 96 dB/mW
Rated Impedance: 32 Ω
Weight: 210 g (7.4 oz.)
Max. Input Power: 200 mW
Distortion: <1 %
Cable: single cord, 3 m (10 ft) long
Stereo Adapter: 3.5/6.3 mm (1/8" to 1/4")

K 55

The K 55's stands out from other value headphones with its large sealed ear cups and 1.6 in (40 mm) "Turbo Bass" transducers. These cups are tuned to deliver enhanced low end response for listeners that want a warmer sound and more low-end power. Thanks to the soft leatherette ear pads and self-adjusting headband, the light and flexibly suspended K 55 will conform to the shape of your head perfectly for hours of comfortable use. The elegant styling and rugged construction will make them a pleasure to use for years.

Specifications
Type: Sealed, circumaural
Frequency Range: 16–20kHz
Sensitivity: 96 dB/mW
Rated Impedance: 32 Ω
Weight: 210 g (7.4 oz.)
Max. Input Power: 200 mW
Distortion: <1 %
Cable: single cord, 3 m (10 ft) long
Stereo Adapter: 3.5/6.3 mm (1/8" to 1/4")

K 71

The K 71 is a lightweight, comfortable headphone with good sound quality and high sensitivity that is a perfect upgrade from the headphones that come with portable audio devices. It's easy to use with a single-sided input cable, snap-on plug adaptor and removable, washable ear pads, plus its modern stylish design is functional and comfortable.

Specifications
Type: semi-open, supra-aural
Frequency Range: 20 - 22,000 Hz
Sensitivity: 100 dB
Impedance: 19 ohms
Weight: 140 g (4.9 oz)

ST 5/3 Keystone base, two-tiered table stand with isolation rubber bumpers. Color: black.

ST 45 Low profile stand with off-center mount, rubber shock mount feet.
114 ≥ x 11 mm (4.5 ≥ x 0.4 in.)
Net/Shipping weight: 740/760 g (1.6/1.7 lb.), color: gray.

ST 46 Miniature stand for small mics.
74 mm ≥ (2.9" diameter) Net/Shipping weight: 315/350 g (11.1/12.3 oz.), color: gray.

ST 305 Heavy-duty stand with shock isolation pad.
16 cm ≥ (6.3 in. ≥)
Net/Shipping weight: 2,350/2,600 g (5.2/5.7 lb.), color: gray.

MSH 80
Long low profile optional gooseneck for C 747.
390 mm (15.4")

MSH 70
Short, low profile gooseneck supplied with C 747.

SHZ 80 Slotted screw link for C 747.

PS 3 F-LOCK Locking XLR connector for E-version goosenecks.

Stand Adapters

SA 18/1 B
For Blue Line Series pre-amps or C 451 B.

SA 18/2 B
For use with C 480 pre-amp.

SA 18/3 B
For C 414's.

SA 26 General purpose "clothes-pin type" adapter.

SA 38/H Complete stand adapter & shock mount for Blue Line, C 451 B, C 480 & C 568 EB systems.

SA 60 For straight shaft microphones and goosenecks (with A 608 reduction).

SA 61 For tapered shaft microphones.

SA 63 For C 1000 S and wireless microphones.

SA 44 For Performer Series and Emotion Series microphones.

SA 47 For use with C 747.

Shock Mounts, Brackets and Clips

H 15/T Shock mount
for use with C 12 VR.

H 15/33 Shock mount
for use with C 426 B.

H 30 Universal shock mount
for use with all microphones.

H 31 Clamp for use with CK 97/C and LM 3.

H 38 Shock mount for use with Blue Line,
C 451 B, C 480 B und C 568 B.

H 39 Belt clip for use with SE 300 B pre-amp
and CK 97 lavalier capsules.

H 40/1 Tie Clip for use with all lavalier microphones.

H 41 Tie pin for use with all lavalier microphones.

H 45 Cable clothing clip for use with headset
and lavalier microphones.

H 47 Shock mount for use with C 747.

H 50 Stereo bar for use with Blue Line,
C 451 B, C 480 B and C 747.

H 97/15 for use as a freehanging device for the CK 97-C.

H 100 Spider suspension for use with
C 414 B, C 2000 B, C 3000 B, and C 4000 B.

H 300 Clip for X/Y
or MS configurations.

H 416 Mount plate for C 416.

H 418 Drum bracket for use
with C 418 microphone.

H 500 Shock mount
for use with E series goosenecks.

H 600 Shock mount for use
with E series goosenecks,
+ A 608 for
GN 15/30/50E, lockable.

A 608 Reduction
for gooseneck, works with
H 600 and SA 40.

MF-DA Mounting
flange for use with
GN 15/30/50E.

KA 38 Hot shoe video camera adapter
for use with H 38 shock mount.

Windscreens and Pop Filters

W 23 For use with
ball head microphones.

W 30 For use with
CK 31, CK 32, CK 33.
Also available in off-white.

W 31 For various microphones.

W 32 For CK series capsules.

W 44 For use with MicroMics.
W 444 For use with C 444 L.

W 46 Wire mesh grille for
use with ULS Series.

W 62 For use with C 562 BL.

W 68 For use with C 568 B.

W 70 For use with C 747 and CK 47.
Also available in off-white.
W 80 For use with CK 80

W 77 M Wire mesh grille for use
with CK 77 WR, C 577 WR
W 77 MP: flesh tone

W 90
For use with Blue Line capsules
CK 91-CK 94 and C 451 B.

W 95
For use with Blue Line capsules
CK 91–CK 94 and C 451 B.

W 97 For use with CK 97-C and CK 97-CVR.

W 97/1 For use with CK 97-O.
W 417 For use with C 417.

W 414
For use with C 414 and C 3000 B.

W 426
For use with C 426 B.

W 547
For use with C 547 BL.

W 1000
For use with C 1000 S.

W 3001
For Tri-Power vocal mics.

B 15 In-line battery supply for the MicroMic III Series microphones. The B 15 can also be used for all commercial condenser microphones operating off 12 V phantom power.

B 18 E Single channel battery operated phantom power supply.

B 29 L Battery operated phantom power supply and mixer for MicroMic and others (C 400).

Adapters

A 48 V Adapts B 18 to provide 48 V phantom power.

A 61 Detented 180° swivel joint.

A 91 Swivel adapter for SE 300 B.

MPA III L XLR terminated MicroMic phantom adapter for B-lock version MicroMic and all L-versions.

Extension Tubes

VR 61 30 cm/12 in. extension tube for ULS microphones.

VR 62 90 cm/3 ft extension tube for ULS microphones.

VR 91 350 mm/13.8 in. angled extension tube for AKG BLUE LINE.

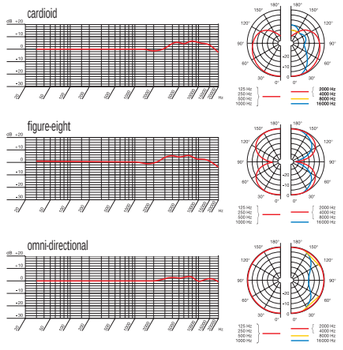
VR 92 1.2 m/4ft extension tube with short gooseneck for AKG BLUE LINE.

VR 61 *VR 62* *VR 91* *VR 92*

| | | Softtube | C 12 VR | CK 31 | CK 32 | CK 33 | CK 47 | CK 80 | C 391 B (SE 300 B+CK 91) | CK 91 | CK 92 | CK 93 | CK 94 | CK 97-0 | CK 97-C | CK 97-CVR | CK 98 | C 400 BL | C 407 BL | C 480 BL | DB 1 | C 411 | C 416 | C 417 | C 418 | C 419 | C 420 | C 430 | C 414 B-XLS/TL II | C 426 B comb | C 444 L | C 461 B | C 480 B comb-ULS/61 (C 480 B+CK 61-ULS) | CK 61-ULS | CK 62-ULS | CK 63-ULS | CK 69-ULS | C 535 EB | C 562 BL | C 562 CM | C 577 WR | CK 77 WR | C 747 comb | C 900 | C 1000 S | C 2000 B | C 3000 B | C 4000 B | C 4500 B | C 5900 | GN ... | GN ... E (S) | HM 1000 | D 40 S | D 50 S | D 60 S | D 58 E | D 440 | D 550 | D 660 S | D 770 | D 880/880 S | D 112 | D 230 | D 190 E/ES | D 3700/D 3700 S TPS | D 3800/D 3800 S TPS | D 542 |
|---|---|---

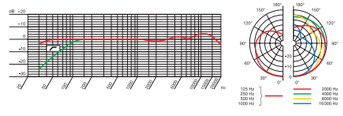
C 12 VR

POLAR PATTERNS: cardioid, omni-directional, figure eight, and six intermediate positions selectable on remote control.
FREQUENCY RANGE: 30–20,000 Hz
SENSITIVITY: 10 mV/Pa (-40 dBV); can be increased by 10 dB by a switch in the microphone
MAX. SPL FOR 3 % THD: 128 dB
EQUIVALENT NOISE LEVEL: 22 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): 72 dB
PREATTENUATION PAD: -10 dB or -20 dB, selectable
BASS CUT FILTER: 6 dB/12 dB/octave at 120 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: standard power supply
CURRENT CONSUMPTION: as above
CONNECTOR: 12-pin DIN
CABLE LENGTH: 10 m (33 ft)
FINISH: green/gold
SIZE: dia.: 42 mm (1.6 in.); length: 225 mm (8.8 in.)
NET/SHIPPING WEIGHT: 680 g/4.5 kg (24 oz./10 lbs.)
STANDARD ACCESSORIES: N 12 VR, H 15/T, MK/Tube, W 42



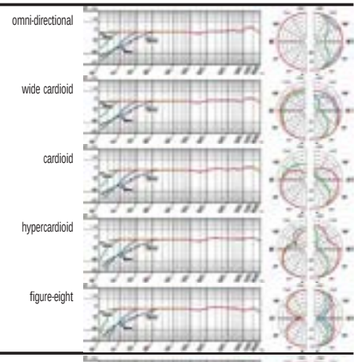
SOLIDTUBE

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 20 mV/Pa (-34 dBV)
MAX. SPL FOR 3 % THD: 130/145 dB
EQUIVALENT NOISE LEVEL: 20 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): 74 dB
PREATTENUATION PAD: -20 dB, switchable
BASS CUT FILTER: 12 dB/octave at 100 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: standard power supply
CURRENT CONSUMPTION: as above
CONNECTOR: 6-pin XLR
CABLE LENGTH: 10 m (33 ft)
FINISH: silver gray
SIZE: dia.: 63.5/57 mm (2.5/2.2 in.); length: 219 mm (8.6 in.)
NET/SHIPPING WEIGHT: 920 g/5 kg (32.5 oz./11.1 lbs.)
STANDARD ACCESSORIES: N-SOLID, H-SOLID, MK-SOLID, W-SOLID



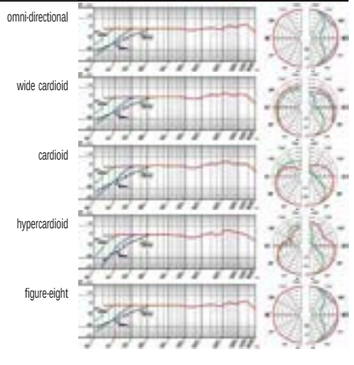
C 414 B-XLS

POLAR PATTERNS Omnidirectional, wide cardioid, cardioid, hypercardioid, figure eight
FREQUENCY RANGE 20 to 20,000 Hz
SENSITIVITY 23 mV/Pa (-33 dBV) ± 0.5 dB
MAX. SPL FOR 0.5% THD 140/146/152/158 dB SPL
EQUIVALENT NOISE LEVEL 6 dB-A
SIGNAL/NOISE RATIO 88 dB
PREATTENUATION PAD -6 dB, -12 dB, -18 dB, switchable
BASS CUT FILTER 12 dB/octave at 40 Hz and 80 Hz; 6 dB/octave at 160 Hz
IMPEDANCE < 200 ohms
RECOMMENDED LOAD IMPEDANCE 2,200 ohms
POWER REQUIREMENT 48 V phantom power to DIN/IEC
CURRENT CONSUMPTION approximately 4.5 mA
CONNECTOR 3-pin XLR to IEC
DIMENSIONS 50 x 38 x 160 mm (2.0 x 1.5 x 6.3 in.)
NET WEIGHT 300 g (10.6 oz.)



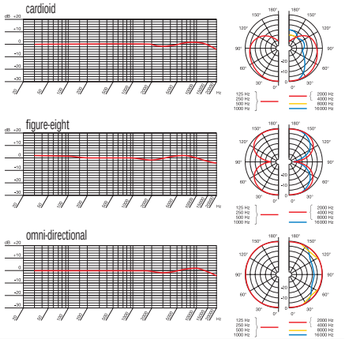
C 414 B-XL II

TYPE 1-inch large-diaphragm pressure gradient microphone
POLAR PATTERNS Omnidirectional, wide cardioid, cardioid, hypercardioid, figure eight
FREQUENCY RANGE 20 to 20,000 Hz
SENSITIVITY 23 mV/Pa (-33 dBV) ± 0.5 dB
MAX. SPL FOR 0.5% THD 140/146/152/158 dB
EQUIVALENT NOISE LEVEL 6 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED) 88 dB
PREATTENUATION PAD -6 dB, -12 dB, -18 dB, switchable
BASS CUT FILTER 12 dB/octave at 40 Hz and 80 Hz; 6 dB/octave at 160 Hz
IMPEDANCE < 200 ohms
RECOMMENDED LOAD IMPEDANCE 2,200 ohms
POWER REQUIREMENT 48 V phantom power to DIN/IEC
CURRENT CONSUMPTION approximately 4.5 mA
CONNECTOR 3-pin XLR to IEC
DIMENSIONS 50 x 38 x 160 mm (2.0 x 1.5 x 6.3 in.)
NET WEIGHT 300 g (10.6 oz.)



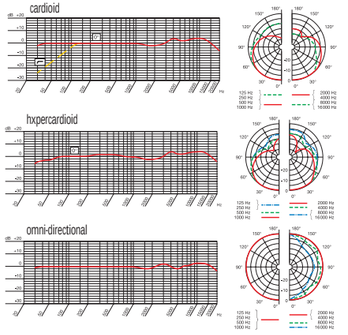
C 426 B comb

POLAR PATTERNS: cardioid, omni-directional, figure eight, and six intermediate positions, remotely selectable
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 11 mV/Pa (-39 dBV) per channel
MAX. SPL FOR 0.5 % THD: 132/142 dB
EQUIVALENT NOISE LEVEL: 14 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 80 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA per channel
CONNECTOR: 12-pin DIN
CABLE LENGTH: 20 m (66 ft)
FINISH: matte black/silver
SIZE: DIA.: 42/33 mm (1.6/1.3 in.); length: 235 mm (9.2 in.)
NET/SHIPPING WEIGHT: 470 g/5.1 kg (16.6 oz./11.3 lbs.)
STANDARD ACCESSORIES: H 15/33, W 426, MK 42/20, S 426
OPTIONAL ACCESSORIES: B 18



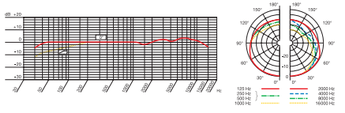
C 4000 B

POLAR PATTERN: omni-directional, cardioid, hypercardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 25 mV/Pa (-32 dBV)
MAX. SPL FOR 1 %/3 % THD: 145/155 dB
EQUIVALENT NOISE LEVEL: 8 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): 86 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 100 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: 3-pin male XLR
FINISH: silver gray
SIZE: dia.: 58 mm (2.25 in.); length: 183 mm (7.2 in.)
NET/SHIPPING WEIGHT: 450 g/1 kg (1 lb./2.2 lbs.)
STANDARD ACCESSORIES: H 100, W 4000
OPTIONAL ACCESSORIES: B 18, SA 41/1



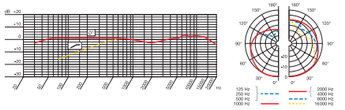
C 4500 B-BC

POLAR PATTERN: cardioid
FREQUENCY RANGE: 30–20,000 Hz
SENSITIVITY: 20 mV/Pa (-34 dBV ±2 dB)
MAX. SPL FOR 0.5 % THD: 145/165 dB SPL
EQUIVALENT NOISE LEVEL: 20 dB (DIN 45 505, CCIR 468-2)/8 dB-A (DIN 45 412)
SIGNAL/NOISE RATIO (A-WEIGHTED): 86 dB (for 48 V, -6 dB for 24 V, -18 dB for 12 V phantom power)
PREATTENUATION PAD: -20 dB, switchable
BASS CUT FILTER: 6 dB/octave below 120 Hz
ELECTRICAL IMPEDANCE: ≤200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596/IEC 268-15
CURRENT CONSUMPTION: ≤2 mA
CONNECTOR: 3-pin male XLR
FINISH: silver gray
SIZE: dia.: 58 mm (2.3 in.); length: 183 mm (7.2 in.)
NET/SHIPPING WEIGHT: 450 g/1 kg (1 lb./2.2 lbs.)
STANDARD ACCESSORIES: H 100, W 4000
OPTIONAL ACCESSORIES: B 18, KM 238/5



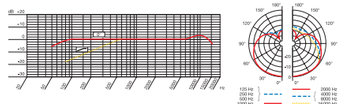
C 3000 B

POLAR PATTERNS: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 25 mV/Pa (-32 dBV)
MAX. SPL FOR 0.5 % THD: 140/150 dB
EQUIVALENT NOISE LEVEL: 14 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 80 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 6 dB/octave below 500 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: 3-pin male XLR
FINISH: silver gray
SIZE: DIA.: 53 mm (2.1 in.); length: 162 mm (6.4 in.)
NET/SHIPPING WEIGHT: 320/950 g (11.3 oz./2.1 lbs.)
STANDARD ACCESSORY: H 100
OPTIONAL ACCESSORIES: B 18, SA 41/1, W 414



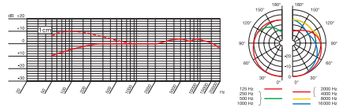
C 2000 B

POLAR PATTERNS: cardioid
FREQUENCY RANGE: 30–20,000 Hz
SENSITIVITY: 20 mV/Pa (-34 dBV)
MAX. SPL FOR 0.5 % THD: 140/150 dB
EQUIVALENT NOISE LEVEL: 20 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 74 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 6 dB/octave below 500 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: 3-pin male XLR
FINISH: silver gray
SIZE: dia.: 53 mm (2.1 in.); length: 159 mm (6.3 in.)
NET/SHIPPING WEIGHT: 325/950 g (11.5 oz./2.1 lbs.)
STANDARD ACCESSORIES: H 100
OPTIONAL ACCESSORIES: B 18, SA 41/1

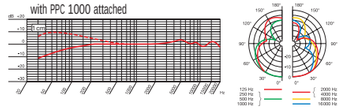


C 1000 S

POLAR PATTERN: cardioid, hypercardioid (with PPC 1000 attached)
FREQUENCY RANGE: 50–20,000 Hz
SENSITIVITY: 6 mV/Pa (-44.4 dBV re 1 V/Pa)
MAX. SPL FOR 1 % THD: 137 dB SPL
EQUIVALENT NOISE LEVEL: 21 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): 73 dB-A
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2,000 Ω
POWER REQUIREMENT: 9 to 52 volts (acc. to DIN 45 596) or internal 9 V battery
CURRENT CONSUMPTION: approx. 2 mA
CONNECTOR: 3-pin male XLR
FINISH: satin silver enamel
SIZE: length: 220 mm (8.6 in.); max. dia.: 34 mm (1.3 in.)
NET/SHIPPING WEIGHT: 320/653 g (11.3 oz./2.1 lb.)
STANDARD ACCESSORIES: W 1000 foam windscreen; SA 63 stand adapter; PPC 1000 Polar Pattern Converter; PB 1000 Presence Boost Adapter; zippered carrying bag
OPTIONAL ACCESSORIES: power supplies: B 18

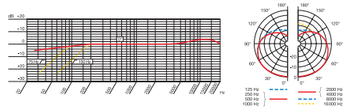


with PPC 1000 attached



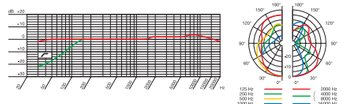
C 451 B

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 9 mV/Pa (-41 dBV re 1 V/Pa)
MAX. SPL FOR 0.5 % THD:: 135/145/155 dB SPL (-0/-10/-20 dB)
EQUIVALENT NOISE LEVEL: 18 dB-A to DIN 45 412
SIGNAL/NOISE RATIO (A-WEIGHTED): 76 dB
PREATTENUATION PAD: switchable, 0, -10,-20 dB
BASS CUT FILTER: switchable to flat or 12 dB/octave at 75 Hz or 150 Hz
ELECTRICAL IMPEDANCE: <200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT:9–52 Volt phantom power to DIN 45 596/IEC 268-15
CURRENT CONSUMPTION: <2 mA
CONNECTOR: 3-pin male XLR
FINISH: satin nickel plated
SIZE : dia.: 190 mm (0.7 in.); length: 160 mm (6.3 in.)
NET/SHIPPING WEIGHT: 125/760 g (4.4 oz./1.7 lbs.)
STANDARD ACCESSORIES: W 90 windscreen, SA 60 stand adapter
OPTIONAL ACCESSORIES: B 18, H 50, SA 38/H, ST 45, ST 305



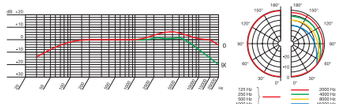
C 568 B

POLAR PATTERNS: hypercardioid/directional
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 11 mV/Pa (-39 dBV)
MAX. SPL FOR 0.5 % THD: 128 dB
EQUIVALENT NOISE LEVEL: 18 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 76 dB
BASS CUT FILTER: 12 dB/octave at 120 Hz
ELECTRICAL IMPEDANCE: 600 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power
CURRENT CONSUMPTION: <2 mA
CONNECTOR: 3-pin male XLR
FINISH: matte black
SIZE: dia.: 20 mm (0.8 in.); length: 255 mm (10 in.)
NET/SHIPPING WEIGHT: 160/715 g (5.6/25.2 oz.)
STANDARD ACCESSORIES: SA 60, W 68
OPTIONAL ACCESSORIES: B 18, H 30, H 38, SA 38/H



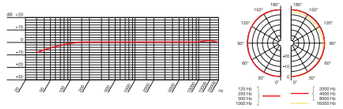
D 230

POLAR PATTERN: omnidirectional
FREQUENCY RANGE: 40–20,000 Hz
SENSITIVITY: 2.5 mV/Pa (-38 dBV)
ELECTRICAL IMPEDANCE: 320 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
CONNECTOR: 3-pin male XLR
FINISH: dark gray
SIZE: dia.: 50 mm (2 in.); length: 218 mm (8.6 in.)
NET/SHIPPING WEIGHT: 225/840 g (7.9/29.7 oz.)
STANDARD ACCESSORIES: SA 44
OPTIONAL ACCESSORIES: SA 26, SA 41/1, ST 45, ST 305, W 23



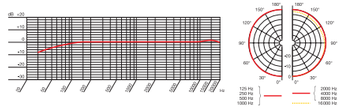
CK 77 WR LAVALIER MICROPHONE

POLAR PATTERN: omnidirectional
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 8 mV/Pa= -42 dBV
MAX. SPL FOR 1 % THD: 133 dB
EQUIVALENT NOISE LEVEL: <26 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): >68 dB
ELECTRICAL IMPEDANCE: <3,500 Ω
RECOMMENDED LOAD IMPEDANCE: >10,000 Ω
POWER REQUIREMENT: 1.5 to 12 VDC
CURRENT CONSUMPTION: <0,6 mA
CONNECTOR: L versions: 3-pin mini XLR; OC versions: unterminated leads
CABLE LENGTH: 1.5 m (5 ft)
FINISH: matte, various colors
SIZE: 5.5 in dia. x 14 mm (0.2 dia. x 0.6 in.)
NET/SHIPPING WEIGHT: 0.4/85 g (0.014/3 oz.)
STANDARD ACCESSORIES: W 77 windscreen, H 40/1 clamp, H 41 clamp, adhesive putty, drip ring



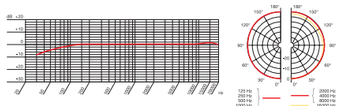
C 477 WR HEADSET

POLAR PATTERN: omnidirectional
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 8 mV/Pa= -42 dBV
MAX. SPL FOR 1 % THD: 133 dB
EQUIVALENT NOISE LEVEL: <26 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): >68 dB
ELECTRICAL IMPEDANCE: <3,500 Ω
RECOMMENDED LOAD IMPEDANCE: >10,000 Ω
POWER REQUIREMENT: 1.5 to 12 VDC
CURRENT CONSUMPTION: <0,6 mA
CONNECTOR: L versions: 3-pin mini XLR; OC versions: unterminated leads
CABLE LENGTH: 1.5 m (5 ft)
FINISH: matte, various colors
SIZE: 5.5 in dia. x 14 mm (0.2 dia. x 0.6 in.)
NET/SHIPPING WEIGHT: 0.4/85 g (0.014/3 oz.)
STANDARD ACCESSORIES: W 77 windscreen, H 40/1 clamp, H 41 clamp, adhesive putty, drip ring



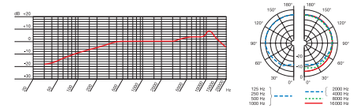
C 577 WR LAVALIER MICROPHONE

POLAR PATTERN: omnidirectional
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 8 mV/Pa= -42 dBV
MAX. SPL FOR 1 % THD: 133 dB
EQUIVALENT NOISE LEVEL: <26 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): >68 dB
ELECTRICAL IMPEDANCE: <400 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power
CURRENT CONSUMPTION: <0,6 mA
CONNECTOR: 3-pin XLR
CABLE LENGTH: 3 m (10 ft)
FINISH: matte black
SIZE: 5.5 in dia. x 14 mm (0.2 dia. x 0.6 in.)
NET/SHIPPING WEIGHT: 0.4/146 g (0.014/17.6 oz.)
STANDARD ACCESSORIES: W 77 windscreen, H 40/1 clamp, H 41 clamp, H16 clip, adhesive putty, drip ring
OPTIONAL ACCESSORIES: B 18



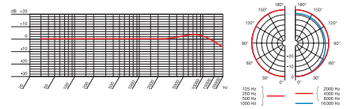
CK 55 L

POLAR PATTERN: cardioid
FREQUENCY RANGE: 15–18,000 Hz
SENSITIVITY: 8.8 mV/Pa= -41 dBV
MAX. SPL FOR 1 % THD: 118 dB
EQUIVALENT NOISE LEVEL: <33.6 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): >60 dB
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 1.5–10 V DC with MPA III L 9–52 V phantom power
CURRENT CONSUMPTION: <2 mA
CONNECTOR: 3-pin male XLR
CABLE LENGTH: 1.6 m
FINISH : matte black
SIZE : dia.: 8 mm (0.3 in.); length: 23 mm (0.9 in.)
NET / SHIPPING WEIGHT: 2.5/115 g (0.09/4 oz.)
STANDARD ACCESSORIES: W 55 windscreen, clip
OPTIONAL ACCESSORIES: MPA III L phantom power adapter, B 29 L battery power supply



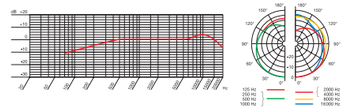
CK 97-O (MEASURED WITH SE 300 B)

POLAR PATTERN: omnidirectional
FREQUENCY RANGE: 20–18,000 Hz
SENSITIVITY: 10 mV/Pa (-40 dBV)
MAX. SPL FOR 1 % THD: 120/130 dB
EQUIVALENT NOISE LEVEL: 24 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 70 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: bayonet mount
CABLE LENGTH: 3 m (10 ft)
FINISH: dark gray
SIZE: dia.: 5 mm (0.2 in.); length: 17 mm (0.7 in.)
NET/SHIPPING WEIGHT: 3/200 g (0.11/7.1 oz.)
STANDARD ACCESSORIES: H 40/1, H 41, W 97/1



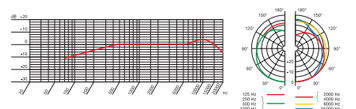
CK 97-C (MEASURED WITH SE 300 B)

POLAR PATTERN: cardioid
FREQUENCY RANGE: 150–18,000 Hz
SENSITIVITY: 12 mV/Pa (-38 dBV)
MAX. SPL FOR 1 % THD: 120/130 dB
EQUIVALENT NOISE LEVEL: 26 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 68 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: bayonet mount
CABLE LENGTH: 3 m (10 ft)
FINISH: dark gray
SIZE: dia.: 11 mm (0.4 in.); length: 25 mm (1 in.)
NET/SHIPPING WEIGHT: 6/200 g (0.2/7.1 oz.)
STANDARD ACCESSORIES: H 31, H 41, W 97



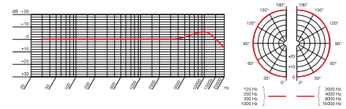
CK 97-CVR (MEASURED WITH SE 300 B)

POLAR PATTERN: cardioid
FREQUENCY RANGE: 150–18,000 Hz
SENSITIVITY: 12 mV/Pa (-38 dBV)
MAX. SPL FOR 1 % THD: 120/130 dB
EQUIVALENT NOISE LEVEL: 26 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 68 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: bayonet mount
CABLE LENGTH: 3 m (10 ft)
FINISH: dark gray
SIZE: dia.: 11 mm (0.4 in.); length: 500 mm (20 in.)
NET/SHIPPING WEIGHT: 100/350 g (3.5/12.3 oz.)
STANDARD ACCESSORY: W 97
OPTIONAL ACCESSORIES: MK 90/3 + H 98, ST 45, ST 305



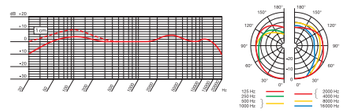
C 417

POLAR PATTERN: omnidirectional
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 10 mV/Pa △ -40 dB
MAX. SPL FOR 1 %/3 % THD: 118/126 dB
EQUIVALENT NOISE LEVEL: 32.4 dB (DIN 45 412)
SIGNAL/NOISE RATIO (A-WEIGHTED): 60 dB
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥1,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power or battery powering from B 29 L or AKG bodypack transmitters
CURRENT CONSUMPTION: approx. 2.2 mA
CONNECTOR: C 417: 3-pin male XLR; C 417 L: 3-pin mini XLR
CABLE LENGTH: 3 m (11 ft)
FINISH: matte black
SIZE: dia 7.5 mm (0.3 in.), length 15 mm (0.6 in.)
NET/SHIPPING WEIGHT: 8/220 g (0.3/7.8 oz.)
STANDARD ACCESSORIES: W 407 windscreen, H 40/1 tie clip, H 41 tie pin
OPTIONAL ACCESSORIES: for C 417 L: B 29 L battery power supply, MPA III L phantom power adapter



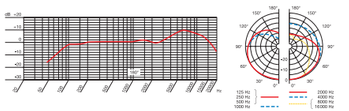
D 112

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–17,000 Hz
SENSITIVITY: 1.8 mV/Pa (-75 dBV re 1µbar)
MAX. SPL FOR 0.5 % THD: outside measurement range
EQUIVALENT NOISE LEVEL: 73 dB (A)
ELECTRICAL IMPEDANCE: 210 Ω
RECOMMENDED LOAD IMPEDANCE: ≥600 Ω
CONNECTOR: 3-pin male XLR
FINISH: dark gray metallic enamel
SIZE: 150 mm (59 in.) H x 70 mm (28 in.) W x 115 mm (45 in.) Ø
NET/SHIPPING WEIGHT: 380/990 g (13.4 oz./ 2.2 lbs.)
STANDARD ACCESSORIES: SA 60 stand adapter



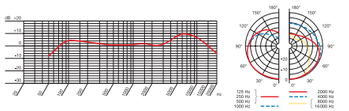
D 440

POLAR PATTERN: cardioid
FREQUENCY RANGE: 60–20,000 Hz;
SENSITIVITY: 2.5 mV/Pa (-52dBV re 1V/Pa)
EQUIVALENT NOISE LEVEL: 18 dB-A (DIN 45412)
MAX. SOUND PRESSURE LEVEL FOR 1/3% THD: 147/156 dB SPL)
ELECTRICAL IMPEDANCE: ≤600 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2,000 Ω
POWER REQUIREMENT: -
CURRENT CONSUMPTION: -
CONNECTOR: 3-pin male XLR
FINISH: matte black enamel
SIZE: 104 mm (4.09 in.) H x 85 mm (3.35 in.) L x 46 mm (1.81 in.) Ø
NET/SHIPPING WEIGHT: 148/438 g (5.2 oz./1.0 lb.)
STANDARD ACCESSORIES: H 440
OPTIONAL ACCESSORIES: ST 45, ST 305, W 880

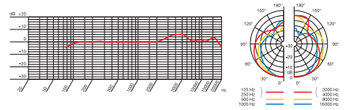


D 550

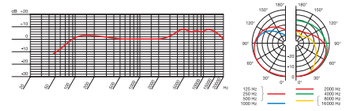
POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz;
SENSITIVITY: 2.5 mV/Pa (-52dBV re 1V/Pa)
EQUIVALENT NOISE LEVEL: 18 dB-A (DIN 45412)
MAX. SOUND PRESSURE LEVEL FOR 1 %/3 % THD: 147/156 dB SPL)
S/N RATIO (A-WEIGHTED):
ELECTRICAL IMPEDANCE: ≤600 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2,000 Ω
CONNECTOR: 3-pin male XLR
FINISH: matte black enamel
SIZE: 104 mm (4.09 in.) H x 121 mm (4.76 in.) L x 46 mm (1.81 in.) Ø
NET/SHIPPING WEIGHT: 203/563 g (7.2 oz./1.2 lb.)
STANDARD ACCESSORIES: Table stand extension stubs
OPTIONAL ACCESSORIES: ST 45, ST 305, W 880



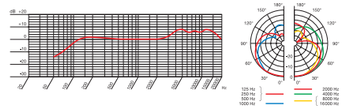
D 660 S
POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 70–20,000 Hz
SENSITIVITY: 2.0 mV/Pa (-54dBV re 1V/Pa)
EQUIVALENT NOISE LEVEL: 20 dB-A (DIN 45412)
MAX. SOUND PRESSURE LEVEL FOR 1/3% THD: 140/150 dB SPL
ELECTRICAL IMPEDANCE: ≤500 Ω
RECOMMENDED LOAD IMPEDANCE: ≥1,200 Ω
CONNECTOR: 3-pin male XLR
FINISH: matte black enamel
SIZE: 181 mm (7.13 in.) L x 50 mm (1.97 in.) Ø
NET / SHIPPING WEIGHT: 240/423 g (8.5 oz./0.9 lb.)
STANDARD ACCESSORIES: SA 44
OPTIONAL ACCESSORIES: ST 45, ST 305, W 23, SA 26, SA 41/1, H 30



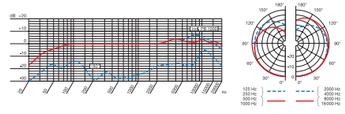
D 770
POLAR PATTERN: cardioid
FREQUENCY RANGE: 60–20,000 Hz; at 1 cm: 20–20,000 Hz
SENSITIVITY: 1.8 mV/Pa (-75 dBV re 1µbar)
MAX. SPL FOR 1 %/3 % THD: 147/156 dB SPL
EQUIVALENT NOISE LEVEL: 22 dB-A (DIN 45412)
ELECTRICAL IMPEDANCE: 600 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2,000 Ω
CONNECTOR: 3-pin male XLR
FINISH: matte black enamel
SIZE: 181 mm (7.13 in.) L x 50 mm (1.97 in.) Ø
NET / SHIPPING WEIGHT: 295/600 g (10.4 oz./1.3 lb.)
STANDARD ACCESSORIES: SA 44 stand adapter, W 880 windscreen



D 880M/D 880 S[M]
POLAR PATTERN: supercardioid
FREQUENCY RANGE: 60–20,000 Hz
SENSITIVITY: 2.2 mV/Pa (-53 dBV re 1 V/Pa)
MAX. SPL FOR 1 %/3 % THD: 147/156 dB SPL
EQUIVALENT NOISE LEVEL: 22 dB-A (DIN 45 412)
ELECTRICAL IMPEDANCE: ≤600 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2,000 Ω
CURRENT CONSUMPTION: -
CONNECTOR: 3-pin male XLR
CABLE LENGTH: -
FINISH: matte black enamel
SIZE: 181 mm (7.13 in.) L x 50 mm (1.97 in.) Ø
NET / SHIPPING WEIGHT: D 800: 290/650 g (10.4 oz./1.4 lb.)
STANDARD ACCESSORIES: SA 44 stand adapter, W 880 windscreen

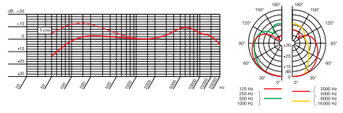


C 900[M]
POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY : 6 mV/Pa (-44 dBV re 1 V/Pa)
MAX. SPL FOR 1 %/3 % THD: 139/142 dB SPL
EQUIVALENT NOISE LEVEL: 17,5 dB-A (to DIN 45 412)
ELECTRICAL IMPEDANCE: ≤200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2.000 Ω
POWER REQUIREMENT: 9–52 V universal phantom power
CURRENT CONSUMPTION: approx. 2 mA
CONNECTOR: 3-pin male XLR
FINISH: matte black enamel
SIZE : max. dia.: 50 mm (2 in.); length: 180 mm (7.1 in.)
NET / SHIPPING WEIGHT: 295/650 g (10.4 oz./1.4 lb.)
STANDARD ACCESSORIES: SA 61
OPTIONAL ACCESSORIES: ST 45, ST 305, W 23, W 880, SA 41/1, SA 44

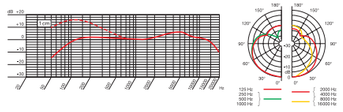


Shown with TM 40

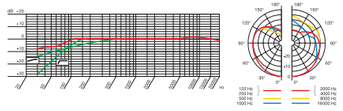
D 3700[M]/D 3700 S[M]
POLAR PATTERN: cardioid
FREQUENCY RANGE: 70–20,000 Hz
SENSITIVITY: 2.5 mV/Pa (-52 dBV re 1 V/Pa)
MAX. SPL FOR 1 %/3 % THD: 147/156 dB SPL
EQUIVALENT NOISE LEVEL: 19 dB-A to DIN 45412
ELECTRICAL IMPEDANCE: ≤600 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2,000 Ω
CONNECTOR: 3-pin male XLR
FINISH: matte black enamel
SIZE: length: 186 mm (7.2 in.); max. dia.: 50 mm (2.0 in.)
NET / SHIPPING WEIGHT: 290/970 g (10.4 oz./2.1 lb.)
STANDARD ACCESSORIES: SA 61
OPTIONAL ACCESSORIES: windscreen: W 23



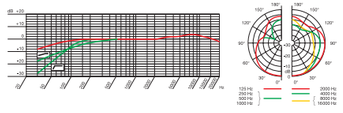
D 3800[M]
POLAR PATTERN: supercardioid
FREQUENCY RANGE: 50–20,000 Hz
SENSITIVITY: 2.5 mV/Pa (-52 dBV re 1 V/Pa)
MAX. SPL FOR 1 %/3 % THD: 147/156 dB SPL
EQUIVALENT NOISE LEVEL: 18 dB-A to DIN 45412
ELECTRICAL IMPEDANCE: ≤600 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2,000 Ω
CONNECTOR: 3-pin male XLR
FINISH: matte black enamel
SIZE: length: 186 mm (7.3 in.); max. dia.: 50 mm (2.0 in.)
NET / SHIPPING WEIGHT: 290/970 g (10.4 oz./2.1 lb.)
STANDARD ACCESSORIES: SA 61
OPTIONAL ACCESSORIES: windscreen: W 23



C 535 EB
POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 7 mV/Pa = 0.7 mV/µbar (-63 dBV, re 1 µbar)
MAX. SPL FOR 1 % THD: 80 Pa = 130 dB SPL
EQUIVALENT NOISE LEVEL: 32.4 dB (to DIN 45 412)
SIGNAL / NOISE RATIO (A-WEIGHTED): 21 dB (A)
PREATTENUATION PAD: -14 dB
BASS CUT FILTER: 12 dB/octave at 100 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥600 Ω
POWER REQUIREMENT: 9 to 52 volts to DIN 45 596
CURRENT CONSUMPTION: approx. 1 mA
CONNECTOR: 3-pin male XLR
FINISH: matte black
SIZE: head diameter: 46 mm (1-13/16 in.), length: 184 mm (7-1/4 in.)
NET / SHIPPING WEIGHT: 300/800 g (10.6/28.3 oz.)
STANDARD ACCESSORIES: SA 41/1 stand adapter
OPTIONAL ACCESSORIES: W 23 pop/windscreen, B 18

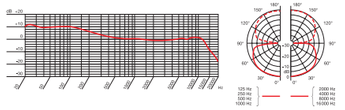


C 5900
POLAR PATTERN: supercardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 6 mV/Pa (-44 dBV re 1 V/pa)
MAX. SPL FOR 1 %/3 % THD: 139/142 dB SPL
EQUIVALENT NOISE LEVEL: 17.5 dB-A to DIN 45412
SIGNAL / NOISE RATIO (A-WEIGHTED): 74 dB (A)
BASS CUT FILTER: 12 dB/octave at 100 Hz; 6 dB/octave at 150 Hz
ELECTRICAL IMPEDANCE: ≤200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2,000 Ω
POWER REQUIREMENT: 9 to 52 volts to DIN 45 596
CURRENT CONSUMPTION: approx. 2 mA
CONNECTOR: 3-pin male XLR
FINISH: matte black enamel
SIZE: length: 186 mm (7.3 in.); max. dia.: 50 mm (2.0 in.)
NET / SHIPPING WEIGHT: 290/970 g (10.4 oz./2.1 lb.)
STANDARD ACCESSORIES: SA 61 stand adapter
OPTIONAL ACCESSORIES: W 23, B 18



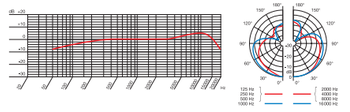
C 411

POLAR PATTERN: figure 8 (vibration pickup)
FREQUENCY RANGE: 10–18,000 Hz
SENSITIVITY: 1 mV/ms² (vibration pickup)
MAX. SPL FOR 1 % THD: approx. 100 dB SPL
SIGNAL / NOISE RATIO (A-WEIGHTED): N/A
ELECTRICAL IMPEDANCE: 200 Ω, unbalanced
RECOMMENDED LOAD IMPEDANCE: ≥1,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power or battery powering from B 29 L or AKG bodypack transmitters
CURRENT CONSUMPTION: approx. 2.2 mA
CONNECTOR: C 411: 3-pin male XLR; C 411 L: 3-pin mini XLR
CABLE LENGTH: 3 m (10 ft)
FINISH: matte black
SIZE: 27 x 14 x 9.5 mm (1 x 0.5 x 0.3 in.)
NET / SHIPPING WEIGHT: 18 / 225 g (0.3/7.9 oz.))
STANDARD ACCESSORIES: adhesive compound
OPTIONAL ACCESSORIES: for C 411 L: B 29 L battery power supply, MPA III L MicroMic phantom power adapter



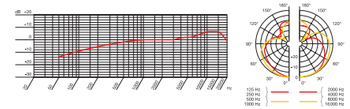
C 416

POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 5 mV/Pa (-46 dBV re 1 V/Pa)
MAX. SPL FOR 1 % / 3 % THD: 126/130 dB SPL
EQUIVALENT NOISE LEVEL: 32.4 dB (DIN 45 412)
SIGNAL / NOISE RATIO (A-WEIGHTED): 63 dB (A)
ELECTRICAL IMPEDANCE: 200 Ω, unbalanced
RECOMMENDED LOAD IMPEDANCE: ≥1,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power or battery powering from B 29 L or AKG bodypack transmitters
CURRENT CONSUMPTION: approx. 2.2 mA
CONNECTOR: C 416: 3-pin male XLR; C 416 L: 3-pin mini XLR
CABLE LENGTH: 3 m (11 ft)
FINISH: matte black
SIZE: approx. 235 x 30 mm (9 x 1.2 in.) incl. installation plate
NET / SHIPPING WEIGHT: 120/455 g (4.2/15.9 oz.)
STANDARD ACCESSORIES: H 416, 3 fillister head self-tapping screws (2.9 x 13 mm), 3 countersunk bolts (3 x 30 mm), 2 double-sided adhesive rubber plates, elastic adhesive putty, W 44 windscreen
OPTIONAL ACCESSORIES: for C 416 L: B 29 L battery power supply, MPA III L MicroMic phantom power adapter



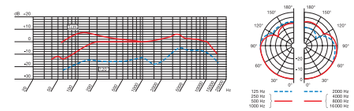
C 418

POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 50–20,000 Hz
SENSITIVITY: 2.5 mV/Pa
MAX. SPL FOR 1 % / 3 % THD: 131/140 dB
EQUIVALENT NOISE LEVEL: 34 dB (DIN 45 412)
SIGNAL / NOISE RATIO (A-WEIGHTED): 56 dB (A)
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥1,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power or battery powering from B 29 L or AKG bodypack transmitters
CURRENT CONSUMPTION: approx. 2.2 mA
CONNECTOR: C 418: 3-pin male XLR; C 418 L: mini XLR
CABLE LENGTH: 3 m (10 ft)
FINISH: matte black
SIZE: 75 x 35 mm (3 x 1.4 in.)
NET / SHIPPING WEIGHT: 62/448 g (2.3/15:8 oz.)
STANDARD ACCESSORIES: W 44 windscreen
OPTIONAL ACCESSORIES: for C 418 L: B 29 L battery power supply, MPA III L MicroMic phantom power adapter



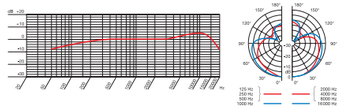
D 409

POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 60–17,000 Hz
SENSITIVITY : 1 mV/Pa (-60 dB V re 1 V/Pa)
MAX. SPL FOR 1 % / 3 % THD: 124/128 dB
EQUIVALENT NOISE LEVEL: 15 dB-A (to DIN 45 412)
ELECTRICAL IMPEDANCE: ≤600 Ω
RECOMMENDED LOAD IMPEDANCE: ≥2.000 Ω
CONNECTOR : D 409: 3-pin standard XLR, D 409 L: 3-pin mini XLR
CABLE LENGTH: D 409: 3 m (10 ft), D 409 L: 1,5 m (5 ft)
FINISH: matte black enamel
SIZE: 160 x 35 mm (6.3 x 1.4 in.) in. of clamp
NET / SHIPPING WEIGHT: D 409: 130/451 g (4.6 oz./1.0 lb.), D 409 L: 72/393 g (2.5/13.9 oz.)
STANDARD ACCESSORIES: W 44 windscreen



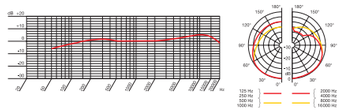
C 419

POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 5 mV/Pa (-46 dBV re 1 V/Pa)
MAX. SPL FOR 1 % / 3 % THD: 126/130 dB
EQUIVALENT NOISE LEVEL: 30 dB (to DIN 45 412)
SIGNAL / NOISE RATIO (A-WEIGHTED): 63 dB (A)
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥1,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power or battery powering from B 29 L or AKG bodypack transmitters
CURRENT CONSUMPTION: approx. 2.2 mA
CONNECTOR: C 419: 3-pin male XLR; C 419 L: 3-pin mini XLR
CABLE LENGTH: 3 m (10 ft)
FINISH: matte black
SIZE: 180 x 35 mm (3.6 x 1.4 in)
NET / SHIPPING WEIGHT: 77/462 g (3.1/16.3 oz.)
STANDARD ACCESSORIES: W 44 windscreen
OPTIONAL ACCESSORIES: for C 419 L: B 29 L battery power supply; MPA III L MicroMic phantom power adapter



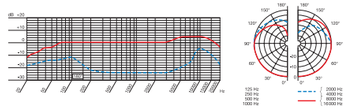
C 420

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 5 mV/Pa (-46 dBV re 1 V/Pa)
MAX. SPL FOR 1 % / 3 % THD: 126/130 dB
EQUIVALENT NOISE LEVEL: 32.4 dB (to DIN 45412)
SIGNAL / NOISE RATIO (A-WEIGHTED): 64 dB (A)
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: ≥1000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power or battery powering from B 29 L or AKG bodypack transmitters
CURRENT CONSUMPTION: approx. 2.2 mA
CONNECTOR: C 420: 3-pin male XLR; C 420 L: 3-pin mini XLR
CABLE LENGTH: 3 m (10 ft)
FINISH: matte black
SIZE: 130 mm dia. (5.1 in.)
NET / SHIPPING WEIGHT: 30/540 g (1.1/19.1 oz.)
STANDARD ACCESSORIES: W 44 windscreen
OPTIONAL ACCESSORIES: C 420 L: B29 L battery power supply, MPA III L phantom power adapter; power supplies: C 420: B18 battery supply



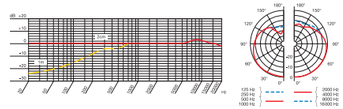
C 430

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20.000 Hz
SENSITIVITY: 7 mV/Pa=-43 dBV to 1 V/Pa
MAX. SPL FOR 1 % / 3 % THD: 126/130 dB SPL
EQUIVALENT NOISE LEVEL: 33 dB to DIN 45 412
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >2.000 Ω
POWER REQUIREMENT: 9 to 52 volts universal phantom power
CURRENT CONSUMPTION: approx. 2 mA
CONNECTOR : 3-pin XLR
CABLE LENGTH: 1.5 m (5 ft)
FINISH: matte black
SIZE : dia.: 19 mm (0.7 in.), length: 79 mm (3.1 in.)
NET / SHIPPING WEIGHT: 23/192 g (0.8/6,8 oz.)
STANDARD ACCESSORIES: SA 60 stand adapter
OPTIONAL ACCESSORIES: B 15, B 18



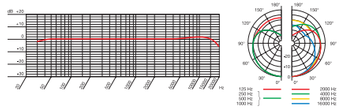
C 444 L/C 444 PP HEAD-WORN MICROPHONE

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20.000 Hz
SENSITIVITY R: 40 mV/Pa=-28 dBV
MAX. SPL FOR 1 % THD: 126 dB
EQUIVALENT NOISE LEVEL: <22 dB-A
SIGNAL / NOISE RATIO (A-WEIGHTED): >72 dB
ELECTRICAL IMPEDANCE: <200 Ω
RECOMMENDED LOAD IMPEDANCE: >2.000 Ω
POWER REQUIREMENT: 1–10 V DC
CURRENT CONSUMPTION: <2 mA
CONNECTOR : 3-pin mini XLR
CABLE LENGTH: 1.5 m (5 ft)
FINISH: matte black
SIZE: 145 x 110 x 70 mm (5.7 x 4.3 x 3 in.)
NET / SHIPPING WEIGHT: 30/200 g (1/7 oz.)
STANDARD ACCESSORIES: W 444 windscreen
OPTIONAL ACCESSORIES: B 18 battery power supply, MPA III L phantom power adapter



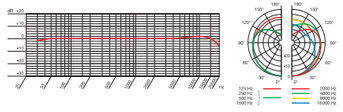
C 391 B (= SE 300 B w/CK 91)

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 10 mV/Pa (-40 dBV)
MAX. SPL FOR 1 % THD: 132/142 dB
EQUIVALENT NOISE LEVEL: 17 dB-A
SIGNAL/NOISE RATIO (A-WEIGHTED): 77 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: 3-pin male XLR
FINISH: dark gray
SIZE: dia.: 19 mm (0.7 in.); length: 146 mm (5.7 in.)
NET/SHIPPING WEIGHT: 115/420 g (4/14.8 oz.)
STANDARD ACCESSORIES: SA 60, W 90
OPTIONAL ACCESSORIES: B 18, H 30, H 38, H 300, SA 18/1B, SA 38/H, ST 45, ST 305, W 95



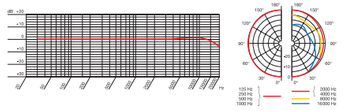
CK 91 (MEASURED WITH SE 300 B)

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 10 mV/Pa (-40 dBV)
MAX. SPL FOR 1 % THD: 132 dB / 142 dB
EQUIVALENT NOISE LEVEL: 17 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 77 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: bayonet mount
FINISH: dark gray
SIZE: dia.: 19 mm (0.7 in.); length: 52 mm (2 in.)
NET/SHIPPING WEIGHT: 35/200 g (1.2/7.1 oz.)
STANDARD ACCESSORY: W 90
OPTIONAL ACCESSORY: W 95



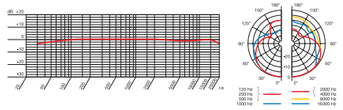
CK 92 (MEASURED WITH SE 300 B)

POLAR PATTERN: omnidirectional
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 10 mV/Pa (-40 dBV)
MAX. SPL FOR 1 % THD: 132/142 dB
EQUIVALENT NOISE LEVEL: 17 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 77 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: bayonet mount
FINISH: dark gray
SIZE: dia.: 19 mm (0.7 in.); length: 52 mm (2 in.)
NET/SHIPPING WEIGHT: 35/200 g (1.2/7.1 oz.)
STANDARD ACCESSORY: W 90
OPTIONAL ACCESSORY: W 95



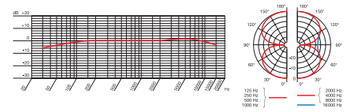
CK 93 (MEASURED WITH SE 300 B)

POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 10 mV/Pa (-40 dBV)
MAX. SPL FOR 1 % THD: 132/142 dB
EQUIVALENT NOISE LEVEL: 17 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 77 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: bayonet mount
FINISH: dark gray
SIZE: dia.: 19 mm (0.7 in.); length: 52 mm (2 in.)
NET/SHIPPING WEIGHT: 35/200 g (1.2/7.1 oz.)
STANDARD ACCESSORY: W 90
OPTIONAL ACCESSORY: W 95



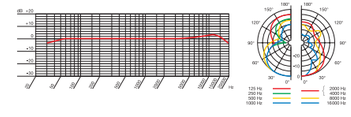
CK 94 (MEASURED WITH SE 300 B)

POLAR PATTERN: figure 8
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 10 mV/Pa (-40 dBV)
MAX. SPL FOR 1 % THD: 132/142 dB
EQUIVALENT NOISE LEVEL: 22 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 72 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: bayonet mount
FINISH: dark gray
SIZE: dia.: 19 mm (0.7 in.); length: 58 mm (2.2 in.)
NET/SHIPPING WEIGHT: 35/200 g (1.2/7.1 oz.)
STANDARD ACCESSORY: W 90



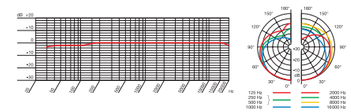
CK 98 (MEASURED WITH SE 300 B)

POLAR PATTERN: hypercardioid/directional
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 25 mV/Pa (-32 dBV)
MAX. SPL FOR 1 % THD: 124/134 dB
EQUIVALENT NOISE LEVEL: 17 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 77 dB
PREATTENUATION PAD: -10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 75 Hz
ELECTRICAL IMPEDANCE: 200 Ω
RECOMMENDED LOAD IMPEDANCE: >1,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: bayonet mount
FINISH: dark gray
SIZE: dia.: 19 mm (0.75 in.); length: 260 mm (10.2 in.)
NET/SHIPPING WEIGHT: 80/500 g (2.8 oz./1.1 lb.)
STANDARD ACCESSORY: W 98
OPTIONAL ACCESSORIES: H 30, H 38, SA 38/H



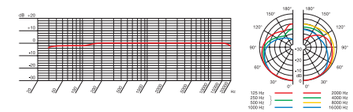
C 480 B-ULS/61 (= C 480 B WITH CK 61)

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 40/20/6.3 mV/Pa (-28/-34/-44 dBV)
MAX. SPL FOR 1 % THD: 134/140/144 dB
EQUIVALENT NOISE LEVEL: 13/11/17 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 81/83/77 dB
PREATTENUATION PAD: +6 /0/-10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 70 Hz or 150 Hz
ELECTRICAL IMPEDANCE: 150 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω//1,000 pF
POWER REQUIREMENT: 48 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
CONNECTOR: 3-pin male XLR
FINISH: matte black
SIZE: dia.: 21 mm (0.8 in.); length: 173 mm (6.9 in.)
NET/SHIPPING WEIGHT: 140/500 g (4.9 oz./1.1 lb.)
STANDARD ACCESSORIES: SA 60, W 32
OPTIONAL ACCESSORIES: B 18, H 30, H 38, H 300, SA 18/2B, SA 38/H, ST 45, ST 305, W 46



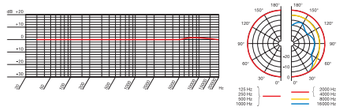
CK 61-ULS (MEASURED WITH C 480 B)

POLAR PATTERN: cardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 40/20/6.3 mV/Pa (-28/-34 -44 dBV)
MAX. SPL FOR 0.5 % THD: 134/140/144 dB
EQUIVALENT NOISE LEVEL: 13/11/17 dB-A
SIGNAL/NOISE RATIO (A WEIGHTED): 81/83/77 dB
PREATTENUATION PAD: +6/0/-10 dB, switchable
BASS CUT FILTER: 12 dB/octave at 70 Hz or 150 Hz
ELECTRICAL IMPEDANCE: 150 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω//1,000 pF
POWER REQUIREMENT: 48 V phantom power to DIN 45 596
CURRENT CONSUMPTION: <2 mA
FINISH: matte black
SIZE: dia.: 21 mm (0.8 in.); length: 26.5 mm (1.04 in.)
NET/SHIPPING WEIGHT: 25/150 g (0.9/5.3 oz.)
STANDARD ACCESSORY: W 32
OPTIONAL ACCESSORY: W 46



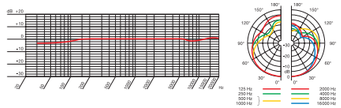
CK 62-ULS (measured with C 480 B)

Polar pattern: omnidirectional
Frequency range: 20–20,000 Hz
Sensitivity: 40/20/6.3 mV/Pa (-28/-34/-44 dBV)
Max. SPL for 0.5 % THD: 134/140/144 dB
Equivalent noise level: 13/11/17 dB-A
Signal/noise ratio (A weighted): 81/83/77 dB
Preattenuation pad: +6/0/-10 dB, switchable
Bass cut filter: 12 dB/octave at 70 Hz or 150 Hz
Electrical impedance: 150 Ω
Recommended load impedance: >2,000 Ω//1,000 pF
Power requirement: 48 V phantom power to DIN 45 596
Current consumption: <2 mA
Finish: matte black
Size: dia.: 21 mm (0.8 in.); length: 26.5 mm (1.04 in.)
Net/Shipping weight: 25/150 g (0.9/5.3 oz.)
Standard accessory: W 32
Optional accessory: W 46



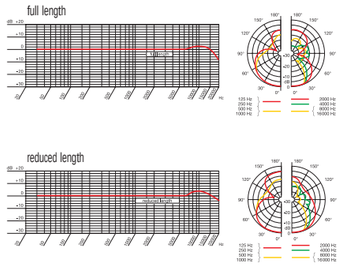
CK 63-ULS (measured with C 480 B)

Polar pattern: hypercardioid
Frequency range: 20–20,000 Hz
Sensitivity: 40/20/6.3 mV/Pa (-28/-34/-44 dBV)
Max. SPL for 0.5 % THD: 134/140/144 dB
Equivalent noise level: 13/11/17 dB-A
Signal/noise ratio (A weighted): 81/83/77 dB
Preattenuation pad: +6/0/-10 dB, switchable
Bass cut filter: 12 dB/octave at 70 Hz or 150 Hz
Electrical impedance: 150 Ω
Recommended load impedance: >2,000 Ω//1,000 pF
Power requirement: 48 V phantom power to DIN 45 596
Current consumption: <2 mA
Finish: matte black
Size: dia.: 21 mm (0.8 in.); length: 26.5 mm (1.04 in.)
Net/Shipping weight: 25/150 g (0.9/5.3 oz.)
Standard accessory: W 32
Optional accessory: W 46



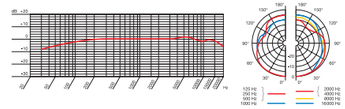
CK 69-ULS (measured with C 480 B)

Polar pattern: hypercardioid/directional
Frequency range: 20–18,000 Hz
Sensitivity: 54/27/8.5 mV/Pa (-25/-31/-41 dBV)
Max. SPL for 0.5 % THD: 134/140/142 dB
Equivalent noise level: 11/9/15 dB-A
Signal/noise ratio (A weighted): 83/85/79 dB
Preattenuation pad: +6/0/-10 dB, switchable
Bass cut filter: 12 dB/octave at 70 Hz or 150 Hz
Electrical impedance: 150 Ω
Recommended load impedance: >2,000 Ω//1,000 pF
Power requirement: 48 V phantom power to DIN 45 596
Current consumption: <2 mA
Finish: matte black
Size: dia.: 21 mm (0.8 in.); length: 176 / 317 mm (6.9 / 12.5 in.)
Net/Shipping weight: 70/500 g (2.5/17.7 oz.)
Standard accessories: W 48, W 49
Optional accessories: leather case



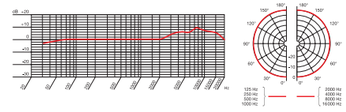
C 747 comb

Polar pattern: hypercardioid
Frequency range: 30–18,000 Hz
Sensitivity: 8.5 mV/Pa (-42 dBV)
Max. SPL for 1 % THD: 133 dB
Equivalent noise level: 21 dB-A
Signal/noise ratio (A weighted): 73 db
Bass cut filter: 12 dB/octave at 150 Hz
Electrical impedance: 400 Ω
Recommended load impedance: >1,500 Ω
Power requirement: 9–52 V phantom power to DIN 45 596
Current consumption: <2 mA
Connector: 3-pin male XLR
Cable length: 3 m (10 ft)
Finish: dark gray
Size: dia.: 9 mm (0.35 in.); length: 135 mm (5.3 in.)
Net/Shipping weight: 25/750 g (0.9/26.5 oz.)
Standard accessories: W 70, H 47, MSH 70, SA 47, SA 80, SHZ 80
Optional accessories: MSH 80, B 18, ST 45, ST 46



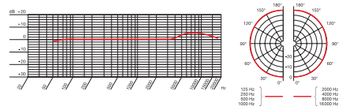
C 562 BL Boundary Layer Microphone

Polar pattern: semi-omnidirectional
Frequency range: 20–20,000 Hz
Sensitivity: 20 mV/Pa (-34 dBV)
Max. SPL for 1 % THD: 130 dB
Equivalent noise level: 16 dB-A
Signal/noise ratio (A weighted): 78 dB
Bass cut filter: 12 dB/octave at 150 Hz
Electrical impedance: 600 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9–52 V phantom power to DIN 45 596
Current consumption: <2 mA
Connector: 3-pin male XLR
Cable length: 3 m (10 ft)
Finish: dark gray
Size: dia.: 160 mm (6.3 in.); thickness: 9 mm (0.35 in.)
Net/Shipping weight: 950 g/1.9 kg (2.1/4.2 lbs.)
Standard accessory: W 62
Optional accessories: B 18



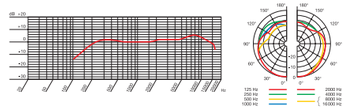
C 562 CM Boundary Layer Microphone

Polar pattern: hemispherical
Frequency range: 20–20,000 Hz
Sensitivity: 25 mV/Pa=34 dBV
Max. SPL for 1 % THD: 130 dB
Equivalent noise level: <16 dB-A
Signal/noise ratio (A-weighted): >78 dB
Electrical impedance: <600 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 volts phantom power
Current consumption: <2 mA
Connector: 3-pin XLR
Cable length: 0.5 m (1.6 ft)
Finish: satin nickel
Size: 20 x 28 mm (0.8 x 1.1 in.)
Net/shipping weight: 30/195 g (1.1/6.9 oz.)
Standard accessories: mounting hardware, phantom power adapter
Optional accessories: B 18 battery power supply



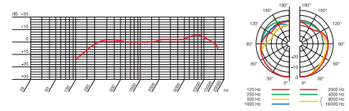
D 542 (E)

Polar pattern: cardioid
Frequency range: 150–15,000 Hz
Sensitivity: 2.2 mV/Pa
Max. SPL for 1 % THD: 133 dB
Equivalent noise level: <21 dB-A
Signal/noise ratio (A-weighted): >73 dB
Electrical impedance: 530 Ω
ERecommended load impedance: >2,000 Ω
Power requirement: 9 to 52 volts phantom power
Current consumption: <2 mA
Connector: D 542: open cable ends, D 542 E : 3-pin male XLR
Cable length: D 542: 2 m (6 ft 4 in.)
Finish: matte gray
Size: dia.: 13 mm (0.51 in.), overall length: 345 mm (13.6 in.)
Net/shipping weight: D 542: 275/422 g (9.6/14.8 oz.), D 542 E: 285/334 g (10/11.7 oz.)
Standard accessories: -
Optional accessories: ST 5/3 table stand, PS 3 F-Lock



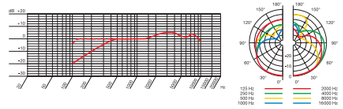
D 542 ST-S

Polar pattern: cardioid
Frequency range: 150–15,000 Hz
Sensitivity: 2.2 mV/Pa
Max. SPL for 1 % THD: 133 dB
Equivalent noise level: <21 dB-A
Signal/noise ratio (A-weighted): >73 dB
Electrical impedance: 530 Ω
ERecommended load impedance: >2,000 Ω
Power requirement: 9 to 52 volts phantom power
Current consumption: <2 mA
Connector: 3-pin male XLR
Cable length: approx. 50 cm (20 in.) coiled to approx. 100 cm (40 in.)
Finish: matte gray/black
Size: gooseneck: dia.: 13 mm (0.51 in.), overall length: 345 mm (13.6 in.), table stand (l x w x h: 160 x 120 x 65 mm (6.3 x 4.7 x 2.5 in.)
Net/shipping weight: 805/1,125 g (28.3/39.5 oz.)



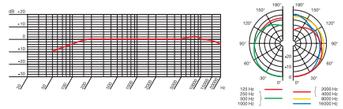
D 58/D 58 E

POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 70–10,000 Hz
SENSITIVITY: 0.72 mV/Pa=-63 dBV
MAX. SPL FOR 1 % THD: 130 dB
ELECTRICAL IMPEDANCE: <240 Ω
RECOMMENDED LOAD IMPEDANCE: >500 Ω
CONNECTOR: 3-pin XLR
FINISH: D 58: satin nickel; D 58 E: matte black
SIZE: 20 x 42 mm (0.8 x 1.7 in.)
NET / SHIPPING WEIGHT: 40/150 g (1.4/5.3 oz.)
STANDARD ACCESSORIES: -
OPTIONAL ACCESSORIES: W 32 windscreen



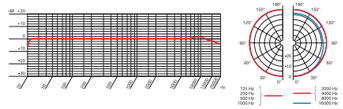
CK 31 CAPSULE MODULE

POLAR PATTERN: cardioid
FREQUENCY RANGE: 50–20,000 Hz
SENSITIVITY: 20 mV/Pa=-34 dBV
MAX. SPL FOR 1 % THD: 125 dB
EQUIVALENT NOISE LEVEL: <21 dB-A
SIGNAL / NOISE RATIO (A-WEIGHTED): >73 dB
ELECTRICAL IMPEDANCE: <600 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power adapter, requires DPA adapter (supplied with most Installation Modules)
CURRENT CONSUMPTION: <3 mA
CONNECTOR: Discreet Acoustics Modular standard
FINISH: matte dark gray, white
SIZE: 25.5 x 13 mm dia (0.95 x 0.5 in.)
NET / SHIPPING WEIGHT: 5/88 g (0.17/3.1 oz.)
STANDARD ACCESSORIES: W 30 windscreen



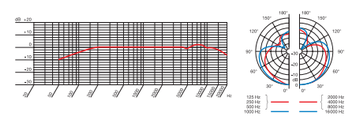
CK 32 CAPSULE MODULE

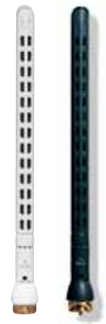
POLAR PATTERN: omnidirectional
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 14 mV/Pa= -34 dBV
MAX. SPL FOR 1 % THD: 125 dB
EQUIVALENT NOISE LEVEL: <20 dB-A
SIGNAL / NOISE RATIO (A-WEIGHTED): >74 dB
ELECTRICAL IMPEDANCE: <600 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power adapter, requires DPA adapter (supplied with most Installation Modules)
CURRENT CONSUMPTION: <3 mA
CONNECTOR: Discreet Acoustics Modular standard
FINISH: matte dark gray
SIZE: 25.5 x 13mm dia (0.95 x 0.5 in.)
NET / SHIPPING WEIGHT: 5/88 g (0.17/3.1 oz.)
STANDARD ACCESSORIES: W 30 windscreen



CK 33 CAPSULE MODULE

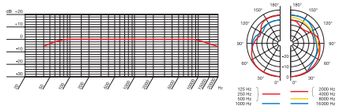
POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 50–20,000 Hz
SENSITIVITY: 20 mV/Pa=–34 dBV
MAX. SPL FOR 1 % THD: 125 dB
EQUIVALENT NOISE LEVEL: <21 dB-A
SIGNAL / NOISE RATIO (A-WEIGHTED): >73 dB
ELECTRICAL IMPEDANCE: <600 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 volts phantom power adapter, requires DPA adapter (supplied with most Installation Modules)
CURRENT CONSUMPTION: <3 mA
CONNECTOR: Discreet Acoustics Modular standard
FINISH: matte dark gray
SIZE: 25.5 x 13mm dia (0.95 x 0.5 in.)
NET / SHIPPING WEIGHT: 5/88 g (0.17/3.1 oz.)
STANDARD ACCESSORIES: W 30 windscreen





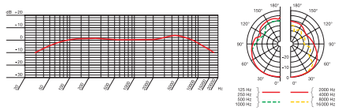
CK 47 CAPSULE MODULE

POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 20–20,000 Hz
SENSITIVITY: 16.5 mV/Pa=-34 dBV
MAX. SPL FOR 1 % THD: 133 dB
EQUIVALENT NOISE LEVEL: <20 dB-A
SIGNAL / NOISE RATIO (A-WEIGHTED): >74 dB
ELECTRICAL IMPEDANCE: <600 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power, requires DPA adapter (supplied with most Installation Modules)
CURRENT CONSUMPTION: <3 mA
CONNECTOR: Discreet Acoustics Modular standard
FINISH: matte dark gray,
SIZE: 25.5 x 13 mm dia (0.95 x 0.5in.)
NET / SHIPPING WEIGHT: 5/88 g (0.17/3.1 oz.)
STANDARD ACCESSORIES: W 70 windscreen
OPTIONAL ACCESSORIES: -



CK 80 CAPSULE MODULE

POLAR PATTERN: hypercardioid
FREQUENCY RANGE: 60–15,000 Hz
SENSITIVITY: 30 mV/Pa=-34 dBV
MAX. SPL FOR 1 % THD: 125 dB
EQUIVALENT NOISE LEVEL: <17 dB-A
SIGNAL / NOISE RATIO (A-WEIGHTED): >76.5 dB
ELECTRICAL IMPEDANCE: <600 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power, requires DPA adapter (supplied with most Installation Modules)
CURRENT CONSUMPTION: <3mA
CONNECTOR: Discreet Acoustics Modular standard
FINISH: matte dark gray
SIZE: 25.5 x 13 mm dia (0.95 x 0.5 in.)
NET / SHIPPING WEIGHT: 5/88 g (0.17/3.1 oz.)
STANDARD ACCESSORIES: W 80 windscreen
OPTIONAL ACCESSORIES: -



GN 15/GN 30/GN 30 OC/GN 50 INSTALLATION MODULES

BASS CUT FILTER: 250 Hz, -10 dB at 50 Hz
ELECTRICAL IMPEDANCE:: <600 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power
CURRENT CONSUMPTION: <3 mA
CONNECTOR: 3-pin. male XLR, GN 30 oc: tinned undeterminated cable ends
CABLE LENGTH: GN 30 oc: 1.5 m (5 ft)
FINISH: matte dark gray
SIZE: max. dia.: 20 mm (0.8 in.), length: 160/305/500 mm (6.4/.12/20 in.)
NET / SHIPPING WEIGHT: 72/400 g (2.5/14.1 oz.), 110/522 g (3.9/18.4 oz.), 120/495 g (4.2/17.5 oz.)
STANDARD ACCESSORIES: DPA phantom power adapter, screw set with rubber bush
OPTIONAL ACCESSORIES: MF-DA installation flange, H 600 + A 608 shock mount, ST 45 table stand, B 18 battery power supply, N 62 E + N 66 E AC power supplies

---

GN 15 E/GN 30 E/GN 50 E INSTALLATION MODULES

BASS CUT FILTER: 250 Hz, -10 dB at 50 Hz
ELECTRICAL IMPEDANCE:: <600 Ω
RECOMMENDED LOAD IMPEDANCE: >2,000 Ω
POWER REQUIREMENT: 9 to 52 V phantom power
CURRENT CONSUMPTION: <3 mA
CONNECTOR: 3-pin. male XLR
FINISH: matte dark gray
SIZE: max. dia.: 20 mm (0.8 in.), length: 235/380/572 mm (9/14.9/22.4 in.)
NET / SHIPPING WEIGHT: 112/396 g (3.9/13.9 oz.), 160/530 g (5.6/18.7 oz.), 160/535 g (5.6/18.8 oz.)
STANDARD ACCESSORIES: DPA phantom power adapter (integrated), screw set with rubber bush
OPTIONAL ACCESSORIES: MF-DA installation flange, H 600 + A 608 shock mount, ST 45 table stand, B 18 battery power supply

GN 15 ES/GN 30 ES/GN 50 ES Installation modules
Bass cut filter: 250 Hz, -10 dB at 50 Hz
Electrical impedance:: <600 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <3 mA
Connector: 3-pin. male XLR
Finish: matte dark gray
Size: max. dia.: 20 mm (0.8 in.), length: 258/403/598 mm (6.4/12/20 in.)
Net / shipping weight: 72/400 g (2.5/14.1 oz.), 110/522 g (3.9/18.4 oz.), 120/495 g (4.2/17.5 oz.)
Standard accessories: DPA phantom power adapter (integrated), screw set with rubber bush
Optional accessories: MF-DA installation flange, H 600 + A 608 shock mount, ST 45 table stand, B 18 battery power supply

GN 15 HT
Bass cut filter: -
Electrical impedance:: -
Recommended load impedance: -
Power requirement: -
Current consumption: -
Connector: compatible to HT 4000
Finish: matte gray/black
Size: max. dia.: 37.5 mm (1.4 in.), lenghth: 190 mm (7.6 in.)
Net / shipping weight: 143/345 g (5/12.2 oz.)
Standard accessories: -
Optional accessories: ST 45. SA 43, CK 31, CK 32, CK 33, CK 47, CK 80

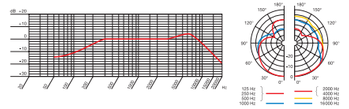
GN 155 Set
Bass cut filter: 250 Hz, -10 dB at 50 Hz
Electrical impedance:: <600 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <3 mA
Connector: 3-pin. male XLR
Cable length: 10 m (33 ft)
Finish: matte dark gray
Size: 1,490 x 180 mm (4 ft 11 in. x 7.1 in.)
Standard accessories: ST 305 floor stand, extension tube

LM 3 Lavalier Module
Bass cut filter: 250 Hz, -10 dB at 50 Hz
Electrical impedance: <600 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <2 mA
Connector: 3-pin XLR
Cable length: 1.5 m(5 ft)
Finish: matte dark gray
Size: 27 mm (1.1 in.)
Net / shipping weight: 5/157 g (0.18/5.5 oz.)
Standard accessories: H 31 lavalier clip
Optional accessories: B 18 battery power supply

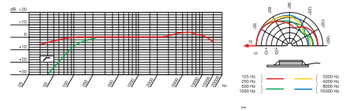
SPECIFICATIONS

LM 3 L Lavalier Module
Bass cut filter: 250 Hz, -10 dB at 50 Hz
Electrical impedance: <600 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 1.5–10 V
Current consumption: <2 mA
Connector: 3-pin mini XLR
Cable length: 1.5 m(5 ft)
Finish: matte dark gray
Size: 27 mm (1.1 in.)
Net / shipping weight: 5/96 g (0.18/3.4 oz.)
Standard accessories: H 31 lavalier clip
Optional accessories: MPA II L phantom power adapter, B 29 L battery power supply

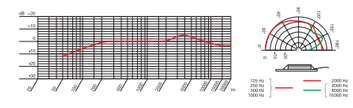
C 400 BL Boundary Layer Microphone
Polar pattern: hypercardioid
Frequency range: 150–15,000 Hz
Sensitivity: 13.5 mV/Pa= -37 dBV
Max. SPL for 1 % THD: 115 dB
Equivalent noise level: <32 dB-A
Signal / noise ratio (A-weighted): >62 dB
Electrical impedance: <200 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <3 mA
Connector: 3-pin XLR
Cable length: 3 m (10 ft)
Finish: matte black
Size: 43 x 23 x 13 mm (1.7 x 0.9 x 0.5 in.)
Net / shipping weight: 5.5/160 g (0.2/5.7 oz.)
Standard accessories: installation tape, installation plate
Optional accessories: B 18 battery power supply



C 547 BL (T) Boundary Layer Microphone
Polar pattern: hypercardioid
Frequency range: 30–18,000 Hz
Sensitivity: 8.5 mV/Pa=-42 dBV
Max. SPL for 1 % THD: 133 dB
Equivalent noise level: <22 dB-A
Signal / noise ratio (A-weighted): >72 dB
Electrical impedance: <400 Ω
Recommended load impedance: >1,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <2 mA
Connector: 3-pin XLR
Cable length: 3 m (10 ft)
Finish: matte dark gray
Size: 185 x 120 x 20 mm (7.3 x 4.7 x 0.8 in.)
Net / shipping weight: 160/420 g (5.7/18.8 oz.)
Standard accessories: windscreen (C 547 BL only)
Optional accessories: B 18 battery power supply



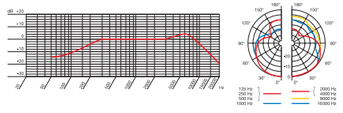
C 680 BL Boundary Layer Microphone
Polar pattern: cardioid
Frequency range: 60–20,000 Hz
Sensitivity: 30 mV/Pa=-30 dBV
Max. SPL for 1 % THD: 115 dB
Equivalent noise level: <27 dB-A
Signal / noise ratio (A-weighted): >67 dB
Electrical impedance: <200 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <2 mA
Connector: 3-pin XLR
Cable length: 3 m (10 ft)
Finish: matte black
Size: 97 x 67 x 20 mm (3.9 x 2.6 x 0.8 in.)
Net / shipping weight: 100/400 g (3.5/14 oz.)
Standard accessories: installation tape
Optional accessories: B 18 battery power supply



SPECIFICATIONS

HM 1000 Installation Modules

Bass cut filter: 250 Hz, -10 dB at 50 Hz
Electrical impedance:: <600 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <3 mA
Connector: 3-pin. male XLR
Finish: matte dark gray, white
Size: max. dia.: 20 mm (0.8 in.), length: 235/380/572 mm (9/14.9/22.4 in.)
Net / shipping weight: 112/396 g (3.9/13.9 oz.), 160/530 g (5.6/18.7 oz.), 160/535 g (5.6/18.8 oz.)
Standard accessories: DPA phantom power adapter (integrated), screw set with rubber bush
Optional accessories: MF-DA installation flange, H 600 + A 608 shock mount, ST 45 table stand, B 18 battery power supply

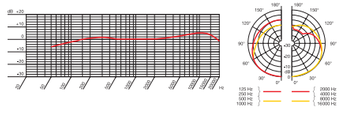


HSC 200 SR Broadcast Headset

MICROPHONE
Polar pattern: cardioid
Frequency range: 20–20,000 Hz
Sensitivity: 7 mV/Pa=-43 dBV
Max. SPL for 1 % THD: 126 dB
Equivalent noise level: <22 dB-A
Signal / noise ratio (A-weighted): >72 dB
Electrical impedance: <200 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <2 mA

HEADPHONES
Type: semi-open, supraaural
Frequency range: 20–28,000 Hz
Sensitivity: 100 dB SPL at 1 watt
Electrical impedance: 100 Ω/channel

SYSTEM
Connectors: 3-pin XLR, 1/4"/mini stereo jack
Cable length: 3 m (10 ft)
Finish: matte black
Size:
Net / shipping weight: 250/450 g (8.8/15.9 oz.)
Standard accessories: mini to 1/4" adapter jack, windscreen
Optional accessories: B 18 battery power supply



HSD 200 SR/oc Headset

Microphone
Polar pattern: cardioid
Frequency range: 20–20,000 Hz
Sensitivity: 7 mV/Pa=-43 dBV
Max. SPL for 1 % THD: 126 dB
Equivalent noise level: <22 dB-A
Signal / noise ratio (A-weighted): >72 dB
Electrical impedance: <200 Ω
Recommended load impedance: >2,000 Ω
Power requirement: 9 to 52 V phantom power
Current consumption: <2 mA

Headphones
Type: semi-open, supraaural
Frequency range: 20–28,000 Hz
Sensitivity: 100 dB SPL at 1 watt
Electrical impedance: 100 Ω/system

System
Connector: HSD 200 SR/oc: unterminated leads, HSD 200 PC: 2x 3.5 mm mini stereo jacks
Cable length: HSD 200 SR: 1.8 m (6 ft) single cable, HSD 200 PC: 3 m (10 ft)
Finish: matte black
Size:
Net / shipping weight: 250/450 g (8.8/15.9 oz.)
Standard accessories: mini to 1/4" adapter jack, windscreen
Optional accessories: ·